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**SHAWN LANE**
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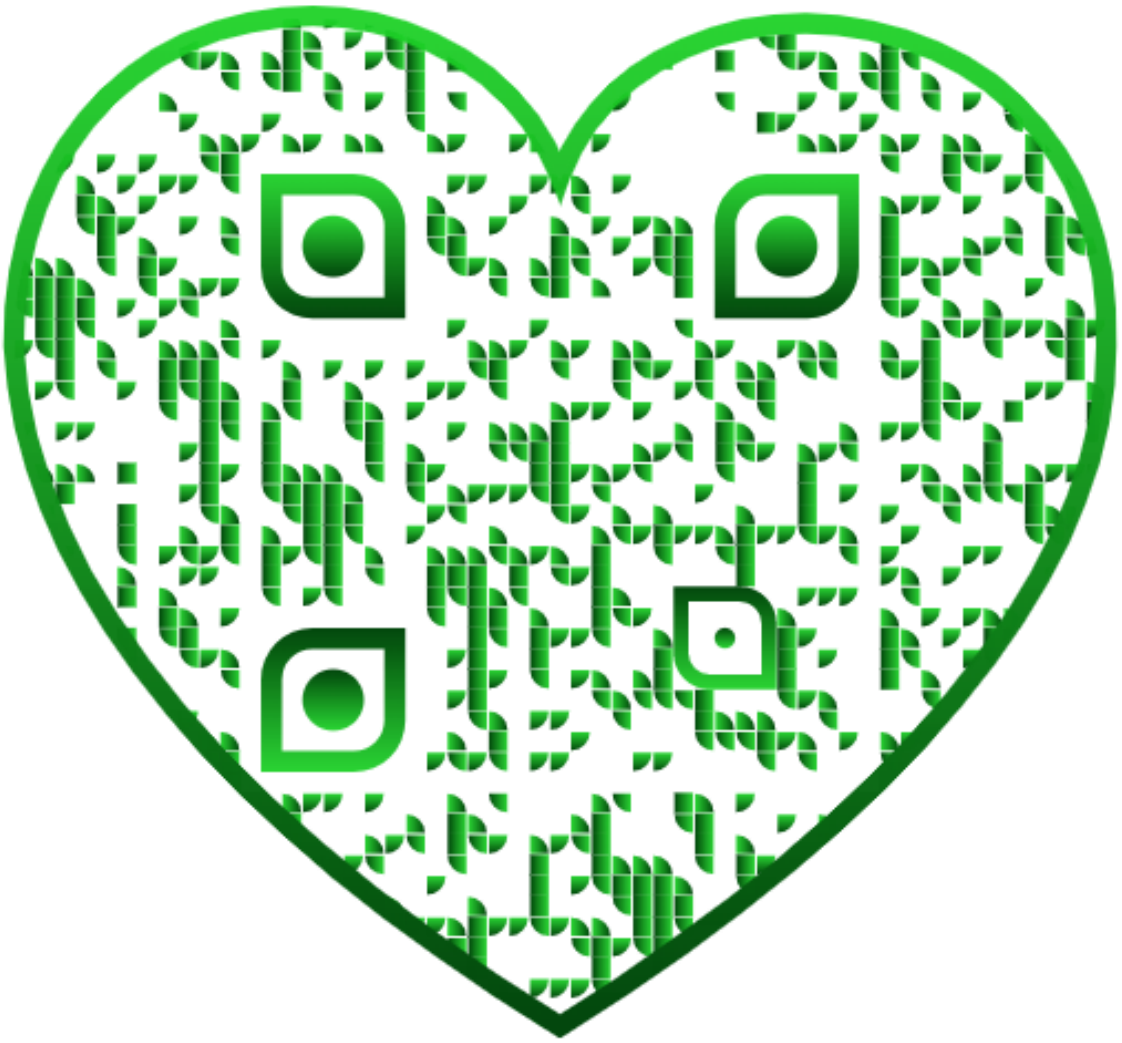

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## Just a few of your regular GT tuition experts...

**SIMON BARNARD**
Simon is a graduate of ACM and The Guitar Institute, holding a Masters degree in music. He teaches, examines and plays everything from rock to jazz.

**DECLAN ZAPALA**
Declan is a one of the UK's top classical guitarists and teachers. His technical command is phenomenal, and his arrangements are sublimely creative.

**JON BISHOP**
Jon is one of those great all-rounders who can turn his hand to almost any style. He's also rock legend Shakin' Stevens' touring and recording guitarist.

**MARTIN COOPER**
A tutor at BIMM Brighton, Martin's Rock columns show an incredible breadth of technique and style. His 2006 album State Of The Union is out on iTunes.

**CHARLIE GRIFFITHS**
Guitar Institute tutor Charlie first came to fame in Total Guitar's Challenge Charlie series. He's also guitarist with top UK metal-fusion band Haken.

**JAMIE HUNT**
Jamie is Principal Lecturer at BIMM Bristol. He also leads performance workshops, plays in metal band One Machine and is endorsed by ESP guitars.

**PHIL HILBORNE**
The UK's original magazine guitar tutor, Phil's something of a legend. A great player, he's got the Phil Hilborne Band back together so catch them if you can.

**JAMIE HUMPHRIES**
Jamie has played with many greats including Brian May. An ex-ACM tutor, you can find him at Jamie Humphries Guitar Studio on Facebook, for lessons.

**ANDY G JONES**
As well as being Head Of Guitar at LCCM Andy has played with innumerable top musicians, from Sir Van Morrison and Dr Brian May, to Sir Cliff Richard & more.

**JACOB QUISTGAARD**
Quist has been with GT since 2009. Currently Bryan Ferry's guitarist, his YouTube channel is viewed by millions and he creates our monthly jam tracks.

**STUART RYAN**
Stuart Ryan is great at all styles but best known for his superb acoustic work. He was Head Of Guitar at BIMM Bristol and has many top tuition books to his name.

**PHIL SHORT**
You might recognise Phil from winning International Guitar Idol competition. But he also teaches at BIMM in London and is a busy session and touring player.

**JOHN WHEATCROFT**
A phenomenal guitarist, John is a master at all styles but a legend in Gypsy Jazz. His latest album Ensemble Futur is out now on iTunes and Amazon.

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# WELCOME

WE KNOW THAT there's little that can compete with a guitar solo. The lights are on you, the vocalist is keeping quiet for a bit and you can bend, wail, blitz and fry your fretboard as you deem suitable. Or indeed, simply play a strong melody that everyone remembers. But what of the rest of the time you're playing? That's typically spent on rhythm and all the detail that entails; riffs, chords, arpeggiating, double-stops, syncopations, legato flurries and much more. Working and prepping this is really important, otherwise one can end up with Popeye syndrome - metaphorically speaking, one arm all powerful (soloing) and one not so (rhythm and accompanying). For sure, standard barre chords and eighth-note strumming can be hugely valid but if that's all you've got in your musical toolbox, your versatility in a band is greatly reduced. So that's why this issue's main thrust is about an area vital to your enjoyment (and employment): in-the-pocket swing, shuffle and boogie rhythms to make your band sound hot, and the audience fully engaged.

Andy Saphir is your guide, an experienced performer and teacher who has a great approach to blues rhythm playing that catches everyone's ears. With an overview of swing, shuffle and boogie rhythms and references to artists as broad as Billy Gibbons, Joe Walsh and John Lee Hooker, his article on page 14 will prove highly illuminating. In addition, with five distinct rhythmic examples to nail, you won't be nodding off on stage before one of those show-stopping solos needs whipping out!

As for the rest of the issue, it's a full-on stylistic buffet of great techniques, theory insights and artist appraisals. To illustrate, I'd encourage you to check out the exclusive Steve Stevens performance and discussion masterclass on page 28; stunning playing and insightful wisdom from the man who has played at the highest levels in almost every musical scenario. We also have a brilliant appraisal of the late Pat Martino courtesy of John Wheatcroft, curated to enrich your blues-rock vocabulary immensely. As for this issue's lovely solo guitar piece, Declan Zapala presents Nearer My God To Thee - a work famously performed on the Titanic and featured in the James Cameron movie of the same name. Until the next issue, keep happy, keep listening, and keep playing!

Jason

**Jason Sidwell, Editor**
Jason.sidwell@futurenet.com

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# CONTENTS

• ISSUE 336 • JULY 2022 •

**TUNE UP**
Tap here for an audio clip to help you tune your guitar

COVER: PHOTO BY MIKKA SKAFFARI/FILMMAGIC/GETTY IMAGES

## FEATURES

### COVER FEATURE

**BOOGIE, SHUFFLE & SWING! Best blues guitar rhythms** ..... 14
Rhythm guitar is not the poor relation to flashy leads. In fact it's possibly the most important part of your technique bag. This super lesson will get your rhythm chops bang up to speed!

### SPECIAL FEATURE

**THE CROSSROADS Pat Martino made easy!** ..... 40
While 'easy' is not exactly true, there are many things that bluesers can learn from this jazz legend, as John Wheatcroft explains.

### CLASSICAL TAB

**LOWELL MASON Nearer My God To Thee** ..... 46
Declan Zapala arranges this famous piece to add to your solo acoustic guitar repertoire.

## REGULARS

**WELCOME** ..... 3
Jason Sidwell introduces his first issue as editor.

**STEVE 'LIPS' KUDLOW** ..... 6
We quiz Canadian rock band Anvil's founder and lead guitarist about what makes him tick

**INTRO** ..... 8
Justin Sandercoe, Substitute, Mitch Dalton, Quist's Jam Tracks tips and One-Minute Lick.

**INSTRUMENTAL INQUISITION** ..... 12
We quiz US rocker Jeff Kollman about his work with instrumentals.

**SUBSCRIPTIONS** ..... 38
Great offers at www.magazinesdirect.com.

**BACK ISSUES** ..... 61
Last six months of print edition still available, and several years of GT on digital too!

**ALBUM REVIEWS** ..... 81
New guitar releases checked out and rated.

**NEXT MONTH** ..... 82
Rory Gallagher! A compete technical rundown. Plus: Jeff Kollman, Jimmie Vaughan, Eric Gales, Scarlatti, Rush, Jason Becker, Doyle Dykes!

## LEARNING ZONE

**30-MINUTE LICKBAG** ..... 52
A huge variety of styles and levels this month, with Robert Smith, Scott Holiday, Eddie Hazel, Peter Frampton, Adrian Smith & Roy Clark.

**BLUES** ..... 54
Phil Short brings you two solos examining the style of Joanna Taylor Shaw, a UK blues guitarist whose playing is admired by many.

**ROCK** ..... 58
Martin Cooper looks at a sound that shook the world in the mid-'70s, the stunning clean tones of Mark Knopfler and early Dire Straits.

**SHRED!** ..... 62
Charlie Griffiths has five licks from one of shred's true legends, the awesome Shawn Lane.

**REGGAE** ..... 66
Simon Barnard shows how reggae met pop, with The Police, Stevie Wonder and UB40.

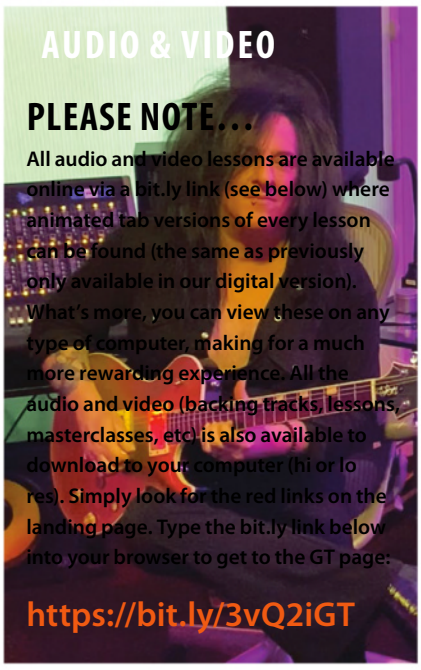
**ECONOMY PICKING** ..... 70
The stunning Chris Brooks demonstrates how to expand this exciting picking approach.

**ACOUSTIC COUNTRY** ..... 74
Stuart Ryan takes a look at the staggering picking chops of composer, Jerry Reed.

**THEM CHANGES** ..... 78
Andy G Jones shows how combining the Major and Relative Minor can sound sweetly bluesy.

## EXCLUSIVE VIDEO!

**STEVE STEVENS Video Exclusive Lesson!** ..... 28
Billy Idol's guitarist joins GT to tackle Jason Sidwell's newly written track, Splash The Stash!



# SIXTY SECONDS WITH...

A minute's all it takes to discover what makes a great guitarist tick. Before he jumped into his limo for the airport, we grabbed a quick chat with Anvil's legendary guitarist, **Steve 'Lips' Kudlow**

Steve 'Lips' Kudlow from Canadian rock band, Anvil

**GT: Do you have a type of pick that you can't live without?**
SK:I use Jim Dunlop 1mm nylon grip picks. These picks are very important because of the grip. I sweat profusely and need a pick that doesn't slip out of my fingers or out of position when playing soaked in sweat.

**GT: If you had to give up all your pedals but three, what would they be? (And why)**
SK: My distortion, EQ and echo - all the pedals I use anyway. I would have to use a separate tuner. If it was down to two pedals, then distortion and echo. If down to one pedal, distortion. No pedals - I'd need a different amp!!

*"Jealousy is a wasted emotion! Admiration is a far more appropriate term. But I love Tony Iommi's overall approach"*

**GT: Do you play another instrument well enough to do so in a band? (If so what, and have you ever done it?)**
SK: Yes I could play other instruments but haven't or probably wouldn't in any band!

**GT: If a music chart were put in front of you, could you read it?**
SK: With difficulties. I haven't used music charts since grade eight violin at school.

**GT: Do guitar cables really make a difference? What make are yours?**
SK: Depending on length and conductivity. I use a 50-foot high quality cable. Very slight loss of high frequency which is a positive aspect to lower chances of high frequency pickup feedback. That is directly as a result of cable length.

**GT: Is there anyone's playing (past or present) that you're slightly jealous of? (And why?)**
SK: Jealousy is a wasted emotion! Admiration is a far more appropriate term. But I love Tony Iommi's overall approach.

Steve playing his semi-hollow V, custom made by Bob Wojick

**GT: Your house/studio is burning down: which guitar do you salvage?**
SK: Dave Grohl's guitar. I think that his name says which and why.

**GT: What's your favourite guitar amplifier, and how do you set it?**
SK: Two Fender Twin Reverbs, all tones set on 10, volumes at 3.

**GT: What kind of action do you like to have on your guitars?**
SK: Extremely low action.

**GT: What strings do you use?**
SK: I've used Ernie Ball .008 to .038 for over 20 years. Durability, tone, comfort.

**GT: Who was your first influence to play?**
SK: The Beatles, The Rolling Stones, and my older brother.

**GT: What was the first electric guitar you really lusted after?**
SK: Fender Telecaster.

**GT: What was the single best gig you ever did…**
SK: We played at what was termed a Secret Cinema at The Shepherds Bush Empire in London, England. The performances followed the premier of Anvil: The Story Of Anvil movie. When the spotlight hit me standing and playing on the balcony, the entire building was shaking from the overwhelming response it received.

**GT: …and your worst playing nightmare?**
SK: Coming off stage at the Castle Donington, Monsters of Rock festival in 1982 after having mud, tomatoes, piss bottles and garbage thrown at us. Sadly this was what was considered normal for every band to deal with in those days. If you weren't a particular fan's fancy then you were their target.

**GT: What's the most important musical lesson you ever learnt?**
SK: Song arrangement lessons from (producer, writer, arranger) Bob Marlette.

*"When the spotlight hit me standing and playing on the balcony, the entire building was shaking from the overwhelming response it received"*

He was extremely informative about what's necessary to create a GOOD song!!

**GT: Do you still practise?**
SK: Absolutely. It's called composing songs. Discovering riffs and arrangement ideas.

**GT: Do you have a pre-gig warm-up routine?**
SK: No, I don't, which isn't necessarily a good thing.

**GT: If you could put together a fantasy band with you in it, who would the other players be (dead or alive)?**
SK: Lemmy.

**GT: Present company excepted (and notwithstanding the stupidity of the question!), who's the greatest guitarist that's ever lived?**
SK: That is of course subjective, but probably Jimi Hendrix.

**GT: Is there a solo by someone else that you really wish you had played?**
SK: Not really. I live for creation - playing my own things.

**GT: What's the solo/song of your own of which you're most proud?**
SK: Way too difficult to answer. Fan favourite and definitely one of my favourites is Free As The Wind.

**GT: What would you most like to be remembered for?**
SK: Tenacity and tolerance.

**GT: What are you up to at the moment? (Gigs, tours, projects, albums)?**
SK: Just finished writing 14 songs for 2024's the new album release and am currently beginning rehearsals for playing live.

*Anvil's new album, Impact Is Imminent is reviewed this issue and out now.*

Tim Mosenfelder/Corbis via Getty Images

# JUSTIN SANDERCOE

*As one of the world's most successful guitar teachers, Justin lends us his insight into learning and playing guitar. This month:* ***Quick Wins.***

At the start of 2022 I decided to take up Brazilian jiu-jitsu. I just wasn't getting injured enough by running, pilates and lifting! And I've mentioned before the many similarities between martial arts and learning an instrument. But I've just made another new connection that might help you on your guitar journey...

When you start digging into something, like I hope many of you do on guitar, it is exciting and overwhelming when you realise just how much there is to learn.

I've been really struggling with it in BJJ, it's kind of like physical chess where you learn a move, and then all the different counters and then what to do for each one. The more you practise the more you start to see which type of moves you find the most fun and effective and they'll be different for everyone.

But there are also many Quick Wins. Things that are pretty simple and work great for pretty much everyone. The most effective ones are usually built from a founding principle, so can be used in many different circumstances and can be built upon as your skill sets develop.

Learning these WITHOUT worrying about every permutation of the idea is really valuable and likely to give you greater depths of practical knowledge. Let's look at one specific example today and I'll aim to pin down some more for future articles...

Justin says playing licks using 6ths is a great ploy when finding new ideas

One such thing that springs to mind on guitar is learning a basic Major 6ths line with the root on the first string. The easiest way to start is playing a regular E shape Major barre chord; let's start with a G Major chord, so the first finger will be placed across the 3rd fret. But we only need two notes for this trick, so leave your second finger down (it'll be on the 4th fret, third string) and move your first finger down so it's only on the first string (tip of the first finger should be touching the second string to mute it).

**"RATHER THAN DOING A DIAGRAM FOR YOU, I WOULD SUGGEST THAT YOU CREATE A NECK DIAGRAM IN YOUR MIND"**

These are the notes B and G and, even on their own, they outline the sound of the G chord very effectively.

Next we will move each note up by ONE scale degree (we'll be in the key of G Major, so the B will move up to C and the G up to an A). I'd recommend using your third and fourth fingers for these two notes, so you can leave the first and second fingers in place.

Let's now move each note up another scale tone, so the C goes up to D and the A up to a B. I suggest sticking with the third and fourth fingers, just moving them up two frets.

These two notes, D and B, are also chord tones of G Major (G-B-D) and so passing through the middle notes works well over the G. And you can even step chromatically between the notes that have the same shape.

Rather than doing a diagram for you, I would suggest that you create a neck diagram in your mind, as you'll remember it best that way. Aim to use visualisation but if you really struggle there are blank neck diagrams online (including at my website) so you can make your own.

This pattern works great both ascending and descending. It works from any Major chord - just remember the first finger will be on the same fret and the root note of the E Shape barre chord. It works with the notes played together or separated. You can use it as a chord fill when playing rhythm on your own, or as a lead embellishment.

Don't forget to play AND visualise the pattern. Playing it into your memory is the fastest and most effective route.

I learned this approach in my early teens and still use it all the time. It works in many different ways, in different styles. I first learned to use it playing Van Morrison's Brown Eyed Girl in covers bands (Al Gorgoni's licks in that song are a great way to explore the idea). But once you get the sound in your ear, you'll hear it all over the place.

It's also the foundation for probably the most common cliché blues intro when using the chromatic descending version and playing strings 3-1-3 on each step. This is particularly common in E so you'll start with the third and fourth fingers on the 4th fret, move chromatically down twice and then end with the open first string and either the first or second finger on the 1st fret, third string. Instant Robert Johnson!

But this puppy grows up fast and there are many variations. This starting point can grow into a full Major scale in 6ths, and can then be used modally. The same idea works on different strings and of course there is a Minor chord version as well.

I'd encourage you to grab this gem of an idea and explore it as much as you can. Find ways to use it in songs you know already and look out for it in new songs. Jam with it in lead and rhythm contexts and let it become a Quick Win that you can build on for the next 20 years or more! Have fun! See you next time.

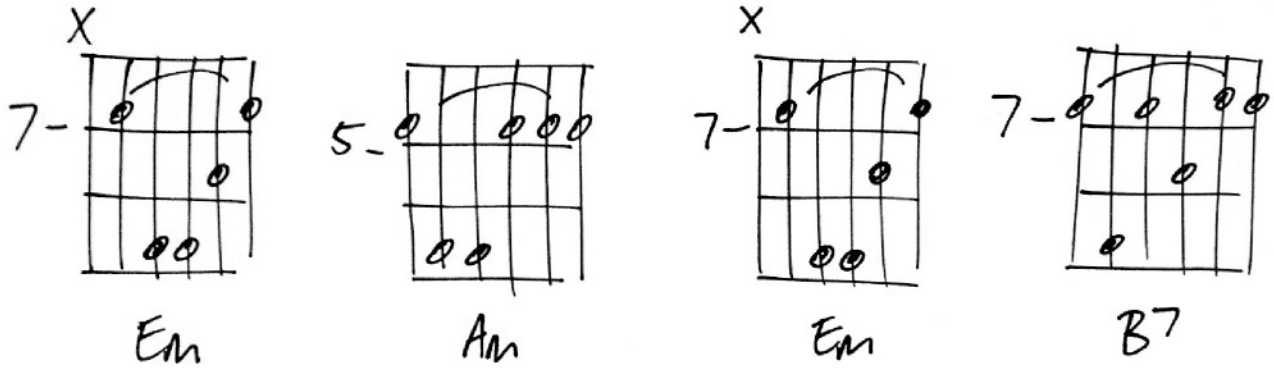
*Get more info and links to related lessons on all Justin's GT articles at www.justinguitar.com/gtmag*

BARBARA BUELEN

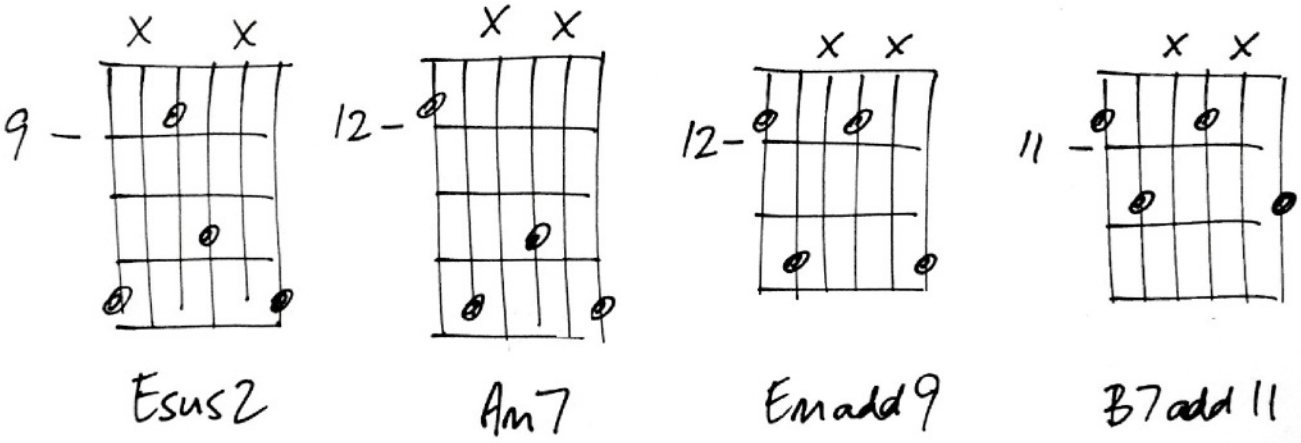
# SUBSTITUTE Wiiiide

WITH RICHARD BARRETT

*Last issue, we worked against the natural layout of the guitar somewhat, creating close-voiced chords containing clusters of adjacent scale notes. Here, we're doing the opposite, spacing chords across all six strings and leaving lots of room between each note, aiming for an open, airy sound. We're using the same Em-Am-Em-B7 progression as our starting point, allowing you to compare the contrasting results.*




**BOTH** approaches illustrate the enormous benefit of learning chord theory. If you don't know what notes belong in a chord, you're restricted to standard chord shapes. If you know the notes of, for example, E Minor (E-G-B), you have the freedom to place them wherever you like across the full range of the guitar. In all of these shapes, almost all the intervals between the notes are at least a 5th (seven frets' distance). That has a huge effect on the sound of the chords, creating a sparse, crisp sound – the complete opposite of last month's lushness.




**WE'RE ALREADY** working with quite a stark, austere kind of sound, and this is heightened by the use of suspended (sus4 or sus2) chords. So instead of using regular Em, we've swapped the G note for an F# here.

**STRICTLY** speaking, this is Am7/E. By retaining the E bass note from the previous chord (a note that belongs in Am, anyway), we've created a little 'aural glue' to help join the chords.

**THE ONLY** difference between Esus2 and Eadd9 is that in the add9 chord you simply add F#, while retaining the 3rd (G).

**THIS** is a bit of a fudge, really. It's a B7add11 chord, but there's no B. No root note! If you like, you could add it on the second string, but we like the sparse sound without it. Also, it's strictly B7add11/D# as the 3rd is in the bass.

# MITCH DALTON

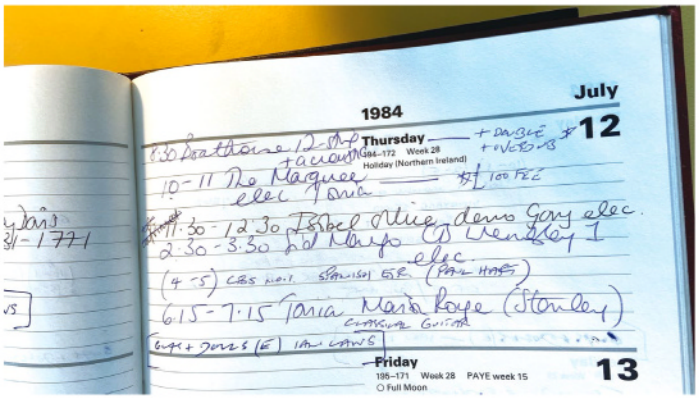
*The studio guitarist's guide to happiness and personal fulfilment, as related by the legendary UK session ace. This month:* ***Lofty Ideals.***

Let's face it. It comes to us all. And I refer not to the acquisition of yet another new overdrive pedal. ('The Elevenator'? 'Metal To The Pedal'? 'Cognitive Distortion'? ) No. I speak of my latest encounter with The Building Trade and the conversion of the attic at stately Mitch Manor. Lest you think you've blundered and purchased this month's glossy edition of Grand Designs, let me reassure. Unless you were really after a copy of Glamour Model Railway Enthusiast all along, obvs. But we digress. As box after box of astonishing tat mixed with vestigial quantities of priceless memorabilia was passed through the roof and into storage, I literally stumbled upon one particular cardboard container, garnished with a medley of dead spiders, mixed dirt and the juice of half a lemon. I prodded open the lid and there before me lay the inventory of my professional life. Diaries and invoice books. Complete and going back to the dawn of time. And the time of Dawn, for that matter.

I poured myself a stiff mineral water and began to peruse the contents at random. My luck was in. Within 20 minutes I'd found the relevant entry. Thursday, July 12th, 1984.

It began at The Boat House, a funky if excessively damp building in St John's Wood. And the nerve centre of the genius that is Paul Hart. I was booked on acoustic and 12-string guitars at the stimulating hour of 8.30am. 'Doubling and overdubbing fees - £100.' So, two different performances on the same track on two different instruments.

Allowing a cosy half hour to jump into the car, drive to Soho's seedy-yet-seedy Wardour Street, park and set up ready to play electric guitar at Marquee studios. This for a busy contractor of the day, Tonia Davall. Adequacy having been achieved within the allotted 60 minutes, it was mere child's play to amble to Chiswick at my leisure and ring composer Gary Bell's doorbell at exactly 10.55. Also on electric guitar. A demo for Jeff 'War Of The Worlds' Wayne, booked by Isobel Griffiths. At this point the pace seems to have slackened inexplicably. An allowance of two hours to migrate from West London to Wembley. 2.30-3.30pm on electric guitar for Sid Margo, violinist, fixer and gentleman of the old school.




**"SUITABLY INVIGORATED BY THE CONCLUSION OF THE FIFTH JOB OF THE DAY, I ATTEMPTED THE TRICKY SOUTH WEST FACE OF MOUNT FULHAM"**

CTS Studio 1 - the big posh one in a complex of four. It even provided parking, and a refectory. I would have taken luncheon at my usual table for at least 30 minutes prior and enjoyed a cheese sarnie and stunning views of Wembley Industrial Estate. 3.30pm found me dawdling back to the West End for 4.00pm.

Mitch describes in full detail his 'Day Of The Six Sessions'

CBS Studio 1, Whitfield Street. Paul Hart had been commissioned to write another commercial after I'd left Boat House that morning and had slotted me in to play Spanish guitar on this one, too.

Suitably invigorated by the conclusion of the fifth job of the day, I attempted the tricky South West face of Mount Fulham. Maison Rouge to be precise. Don't go looking for it. They demolished it to make way for the new Chelsea football stadium. It was just as well I had allowed an indulgent 75 minutes to make it. This last gig of the day was for Stanley Myers, he of countless movies and composer of Cavatina, in particular. A master musician and an absolute joy to work for.

I see from the aforementioned entries that I was as indolent then as I am now. I could have repaired to my Tardis and materialised at The National Theatre 15 minutes later for a performance of Guys And Dolls. Yet I chose to ask Ian Laws to deputise for me on this fateful evening. What a slacker. I can confirm that there are many five-session days buried in those records. And dozens upon dozens of four-gig efforts But that's the only 'Day Of The Six Sessions'. Just try telling the kids of today...

*For more on Mitch and his musical exploits with the Studio Kings, go to: www.mitchdalton.co.uk*

ROBERT KNIGHT ARCHIVE / GETTY IMAGES

# JAM TRACKS TIPS

*Use these to navigate our bonus backing tracks*

**1 Sweet Groove Blues (E)**
We start with a simple Blues in E, where you can mix the E Major Pentatonic (E-F#-G#-B-C#) with E Minor Pentatonic (E-G-A-B-D). This is from my brand new jam album, Into The Blues, Vol. 7.

**2 Slow Jazzy Blues - G Minor**
Here we are in G Minor, where G Minor Pentatonic (G-B♭-C-D-F) and the G Minor scale (G-A-B♭-C-D-E♭-F) are your first points of interest. For the Dominant chords (D7), use G Harmonic Minor (G-A-B♭-C-D-E♭-F#).

PLAY 1 PLAY 2 PLAY 3 PLAY 4

**3 C Minor II-V-I Groove Jazz**
Here's a fun groove jam made for practising that essential building block of jazz; the II-V-I progression. Arpeggios are Dm7♭5 (D-F-A♭-C), G7 (G-B-D-F) and Cm7 (C-E♭-G-B♭).

**4 E Dorian Vampr**
We finish with a fun and simple E Dorian-based two-chord vamp on a blues shuffle beat. Aside from E Dorian mode (E-F#-G-A-B-C#-D) you can also use E Minor Pentatonic (E-G-A-B-D). Think about how Robben Ford or Carlos Santana might approach this idea. Happy jamming!

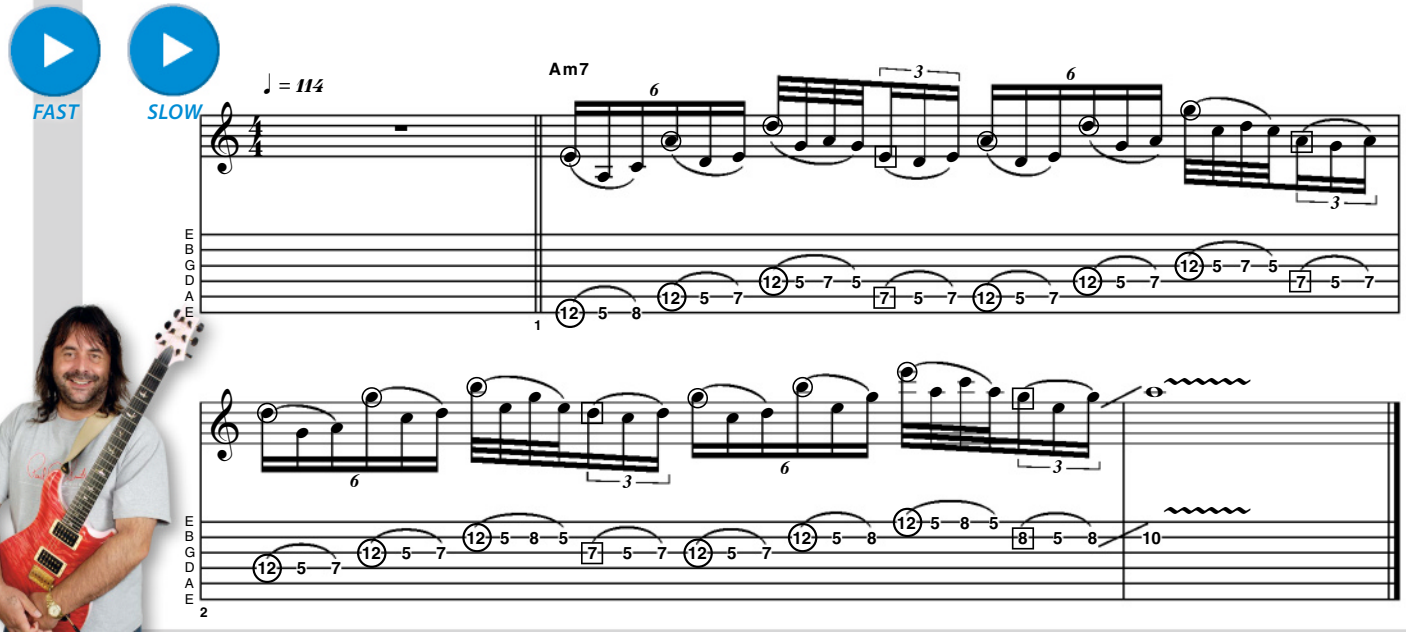
*Visit www.Quistorama.com/jamtracks and subscribe to www.youtube.com/QuistTV for more jam tracks. Quist's new album Garden Grooves is out soon and you can find him on Spotify and Instagram, as well as Patreon for his full library of tabs & lessons.*

## PHIL HILBORNE'S ONE-MINUTE LICK

*Left & Right Hand Tapping Lick*

HERE'S A SHORT but flashy sounding idea that utilises fretting-hand legato in combination with two-hand tapping. Ideas like this work particularly well when used either as fills or in rock or fusion solos. The entire phrase relies on the A Minor Pentatonic scale with an added 9th (B) - A-C-D-E-G-B. It's pretty rapid, but don't let this put you off as it's not too difficult to play once you get used to it. The main thing is that you make the transition from picking-hand tapping to fretting-hand tapping as smoothly as possible, and also that you play the rhythms as accurately as you can. Taking care of any extraneous handling noise is vital, too. After working through these ideas as written, make sure you transpose the example to other keys, and of course compose similar ideas of your own invention, using other familiar scales.

FAST SLOW



# JEFF KOLLMAN

*Guitar instrumentals have supplied some of music's most evocative moments.* ***Jason Sidwell*** *asks top guitarists for their take on this iconic movement. This month: Alan Parsons' guitarist and solo artist, Jeff Kollman.*

**GT: What is it about guitar instrumentals that appeals to you?**

JK: The song has to evoke a mood, whether it be melancholy, eerie, soulful or sexy. It has to give me something more than just 'play ahead and blow over the changes'. Of course, having said that, it's brilliant when great jazz musicians do it right.

**GT: What can an instrumental provide a listener that a vocal song can't?**

JK: Since there are no lyrics and vocals to tell the story, there's more room for the listener to interpret what the writer is going for. The song could unfold like a story or a journey. I like to take the listener on a trip. I put all the tools to work, utilising the dynamic range of the band and hopefully some unique harmony with an intriguing melody of sorts.

**GT: Any tendencies with instrumentals that you either embrace or avoid?**

JK: I don't dig when the basis of the song is just to blow and show off technique. There's a place for it once in a while. With my writing style I really try to get somewhere a bit away from the home base or the meat of the tune. It's like walking out your front door; it's easy to go and get lost, but to find your way back home smoothly (harmonically or melodically speaking) can be tricky. I love it when the song takes a left turn that surprises yet intrigues the listener.

**GT: Is standard song structure - intro, verse, chorus, middle eight, etc - always relevant for an instrumental?**

JK: Quite the opposite. There are no rules for an instrumental and I would avoid ABABC, solo, C and out. Let's take them on an audible journey of the senses. It's belittling to think that the listener isn't smart enough to follow along. Let's assume that the listener can have the attention span to sit through a seven-minute song and listen deep.

**GT: How useful is studying a vocalist's approach for guitar melodies?**

JK: Very important. Sometimes I like to phrase a melody loose, as a singer might. Especially listening to soulful cats like Donny Hathaway. He's so back in the time, and that's a beautiful thing.

**GT: How do you start writing one; is there a typical approach or inspiration?**

JK: Sometimes it's a unique set of chord changes that I may stumble upon or say a unique voicing that could be the springboard for the tune. There's a song off my new album, East Of Heaven called Isolation 2020. The changes are not diatonic and to find the right

*"IT'S LIKE WALKING OUT OF YOUR FRONT DOOR; IT'S EASY TO GET LOST, BUT TO FIND YOUR WAY BACK HOME SMOOTHLY, CAN BE TRICKY"*

melody over the top was tricky. I found a nice long note melody with common tones to the changes that also set the mood for isolation. I feel that it captured the mood of someone that has psychosis from lockdown or what isolation might feel like.

**GT: What do you aim for when your performance is centre stage as it often is when playing an instrumental?**

JK: Sometimes I might tell the rhythm section to play half of what you think you should, and over-accentuate the dynamics a bit. Meaning, let's say I start building an open solo; it's great if the rhythm section uses space and their instruments' full dynamic range to support what I'm trying to say. Hopefully, there will be some interplay like a conversation, musically speaking. That's what jazz is all about.

**GT: Many vocal songs feature a guitar solo that starts low and slow then finishes high and fast. Is this approach useful for instrumental writing, so that you can develop pace and dynamics over its duration?**

JK: I feel like I try to pace a longer solo live starting with, say, short phrases and building it up. It doesn't have to end on a high note or be dense or dynamically loud. I've seen great soloists reel you into the handoff with a decrescendo. This requires a seasoned rhythm section with ears, which really listens. Many hard rock and metal guys sadly don't usually get this, it's more of a jazz trait.

**GT: What type of guitar tone do you prefer for playing instrumentals?**

JK: I'm old school. I like to move air and have the cabinet close enough for some room feedback and control it a bit. I'm very careful about capturing the right tone with the right guitar with the right cabinet choice for the tune. It's all a process of experimentation.

**GT: Do you have favourite keys or tempos?**

JK: No, it can be slow and durgy, swingin' or blazing fast. Referring to keys, quite often I look for unique altered tunings. Joni Mitchell was brilliant with that. I'm always trying to find and go deeper with what is unique in my playing. Too many cats are derivative of other players. I mean how many guys can build a career imitating one small Pentatonic soloing aspect of the great Eric Johnson? You've got to find your own voice.

**GT: And do you find Minor or Major keys preferable to play or write in?**

JK: I tend to lean more towards Minor as I

Jeff Kollman with two sunburst LP Standards and a white Special

like to set the darker mood. You can use parallel modal progressions to obtain beauty with Major resolutions from Minor. For instance, the artist Seal recorded the song A Kiss From A Rose, and that features parallel keys. Really nice!

**GT: Do you have any favourite modes?**

JK: I don't think in those terms with writing. I did as a teen but I try to see a bigger compositional picture. Having said that, I do love Minor with Major 6th sounds. Also Minor chords with a Major 7. On my East Of Heaven album, the track Ghostly has that sort of mood. The B section has a nice modulation that you wouldn't expect. The mood throughout sustains and flows. It's almost like the music of film composer John Barry. Also check out Cosmosquad, Cauldron Of Evil. On this tune I have from my Kollman tuning (low to high) C-G-D-G-B-E with polychords that creates a haunting eeriness, very textural. It's a long way from, say, Frank Gambale playing a head and showing his raking technique. Here's the deal; you take life's hardships and struggles and you tell that story through your music. It comes from the soul, not from the school. EVH had the fire because he struggled to be accepted as a child not only in his home country but Pasadena as well. You hear it in his playing. He was ready at 16 to take over the world!

***"GOODBYE PORKPIE HAT - I LOVE THE SOPHISTICATED HARMONY, AND JEFF BECK DELIVERS IT IN A BEUTIFUL, UNIQUE BECK SORT OF WAY"***

**GT: What about modulations into new keys?**

JK: The more the better if it serves the song and sets a mood. There's a right and wrong way to modulate. I don't like when it sounds forced. One can use voice leading or the melody with common tones as a doorway to the new keys. There are so many devices to change keys. I studied jazz, classical, and a bit of film scores. I love Beethoven, Bach and Rachmaninoff. Dvorak string quartet stuff is pure brilliance. Check out John Scofield's Blue Matter for hip changes, modulations and voicings.

**GT: Do you view the backing band differently than you would on a vocal song?**

JK: The approach to every song is different. Sometimes I may leave out drums altogether even though it's not a solo piece. It really just depends on the tune.

**GT: What are your views on harmonising melodies? Yay or nay?**

JK: I look for something hipper than just playing the 3rd or 6th, like Iron Maiden. How about counterpoint, 4ths or oblique motion? It all comes down to carefully maintaining and enhancing the mood the writer is going for. Sometimes a 3rd above is perfect. It's subjective to the tune. I love how Thin Lizzy used their two-guitar harmony.

**GT: What three guitar instrumentals would you consider iconic, or inspiring?**

JK: Blue In Green by Miles Davis; Goodbye Porkpie Hat by Jeff Beck; and The Devil Takes The Hindmost by Allan Holdsworth.

**GT: Why?**

JK: Miles was always surrounded by greatness. In this track the mood he sets with pianist Bill Evans really paints a picture of the loneliness of the big city. It goes way deeper for me. I feel the longing to get back to a place in time when you know you can never go back because of the circumstances. Goodbye Porkpie Hat - I love the sophisticated harmony, and Beck delivers a melody in a beautiful, unique Beck sort of way. What a great ensemble of players from that period. Devil Take The Hindmost - first off it's one of the most burning and unique solos, period. Not to mention the interplay with the drums and Jimmy Johnson on bass. These cats are having a conversation and listening and reacting. It's so much better than overdubbing for those reasons that I stated.

*Jeff Kollman's East Of Heaven is available now. For more info, albums and tour dates visit jeffkollman.com*

# BOOGIE, SHUFFLE & SWING! BLUES RHYTHMS

Whether you're walking with a swing in your step, shuffling along, or boogie-ing on down, this month **Andy Saphir** looks at tightening up your blues rhythm playing, a vital but often under-valued art.

**ABILITY RATING** Moderate

**Info** https://bit.ly/3vQ2iGT
**Key** Various **Tempo** Various

**Will improve your…**
✔ Blues rhythm playing
✔ Accompanying abilities
✔ General musicianship

We guitarists love our moment to shine, when we get to that part of the song when we step into the spotlight and wow the crowd with our insane soloing skills! Sure, it takes a huge amount of time, practice and dedication to get to that level of ability. But how much of our practice time do we spend on our rhythm guitar skills; the 'meat and potatoes' of what we do? In a 'regular' band, with songs and vocals, we'll probably spend more time 'in the background', playing rhythm and backing up the singer or another soloist, and not doing so ourselves. So it's just as important that our rhythm guitar skills get the attention they deserve.

In this month's feature, we're looking at how these skills apply to blues, by presenting you with five separate 12-bar style blues tunes that have a distinct rhythm focus.

The angle we're going with is from the perspective of a three-piece band (guitar, bass and drums), and what the guitar could play from a rhythm point of view, keeping things rhythmically solid, but with enough variation in techniques and approaches to provide musical interest. It's amazing how far we can go without venturing into full blown 'guitar solo' territory.

First, let's get to know some of the different rhythmic approaches we could encounter with blues. Probably the most widely used is the overall idea of the 'swing feel' – the concept of eighth notes ("one & two & three & four &) not being played equidistantly from each other, as is musically 'correct' (this is known as a 'straight' feel), but where the offbeat (the '&') is pushed closer to the following beat; this gives us our distinctive 'rolling' feel that characterises this genre. (To appreciate the swung eighth-note feel, say the words, "humpty dumpty, humpty dumpty" etc). There can be different levels of swing, measured by how far away the offbeat gets from its midway point, and although this can be explained technically, it's all about feeling it and sitting in right with the rest of the band. When applied to different tempos, the swing feel can become anything from an emotive slow ballad-style blues to a fast foot-tapping boogie rhythm that makes you want to throw inhibition to the wind and hit the dance floor.

Within this area of swing rhythm in the context of blues guitar, there are various approaches like, 'boogie woogie', 'boogie', 'swing' and 'shuffle' that can be identified by their individual rhythmic idiosyncracies.

## BOOGIE WOOGIE

As far as I'm aware, the origins of the terms 'boogie', or 'boogie woogie' aren't absolute, but in researching this article, I learned that it could be derived from certain African languages to perhaps mean 'to dance' or 'to beat'. The style of 'boogie woogie' became very popular in the early to middle 20th century as an exciting piano based dance music based on the I-IV-V blues structure. This was instantly identifiable by its distinctive rhythmic repeating moving bass line played with the left hand, with contrasting complex Major Pentatonic based licks played with the right hand.

*"A 'boogie' relates to the guitar playing a syncopated rhythm on the off beat, creating a distinctive rhythm feel"*

Although boogie woogie is really a style exclusive to piano, it can still be backed up rhythmically by the bass and guitar with those instruments playing suitable bass lines to complement the piano. But in a band situation without a piano, the authentic boogie woogie feel might not be there, although an underpinning walking bass line could certainly get the feet tapping.

For guitar, boogie woogie style walking bass lines need to capture the Major sounding feel of the style, so they should incorporate the Minor 3rd to Major 3rd move seen so often in blues. A typical boogie woogie type bass line played on guitar would traditionally be a repeating swung eighth-note line featuring two root notes, followed by Minor 3rd, Major 3rd, two 5ths, a Major 6th, back to a 5th. In the key of E this would be E-E-G-G#-B-B-C#-B. On a guitar, these lines sound great in the keys of E or A as the open sixth and fifth strings can be used without needing to move the fretting hand too much. They also tend to sound best with a bouncing alternate picking approach, where the picking hand can adopt a controlled, but flowing rhythm.

## BOOGIE

This approach sounds great in a more up-tempo setting. From the guitar point of view, a 'boogie' relates to the guitar playing a syncopated rhythm on the offbeat, creating a strong and distinctive rhythmic feel. Remembering our 'humpty dumpty' swing feel phrase, emphasising the 'ty' syllable of those words when speaking it should help you to feel that groove (hump-ty dump-ty, hump-ty dump-ty etc). In practice, we don't usually play the downbeat, just the offbeat. When playing this rhythm, it's essential to keep 'in the pocket' with the timing, so having a solid idea of the downbeat will help you to feel the offbeat; achieve this by 'ghosting' the downbeat (the 'hump') by hitting the muted strings with a down stroke of your picking hand and sounding the strings with the following offbeat upstroke (the 'ty') . In the band context you won't really hear that down stroke, but the up stroke chord should be punchy and in time. A common approach in this style is to play a two-string '4th shape' powerchord as the sounded chord, which gives a solid, chunky »

The legendary Billy F Gibbons knows exactly what blues rhythm is all about

LORNE RESNICK/REDFERNS

sound. A very similar effect can be achieved using hybrid picking, where a palm-muted lower string root note can be played softly with the pick on the down beat, while the fingers pluck a two or three-string chord on the off beat.

## SHUFFLE

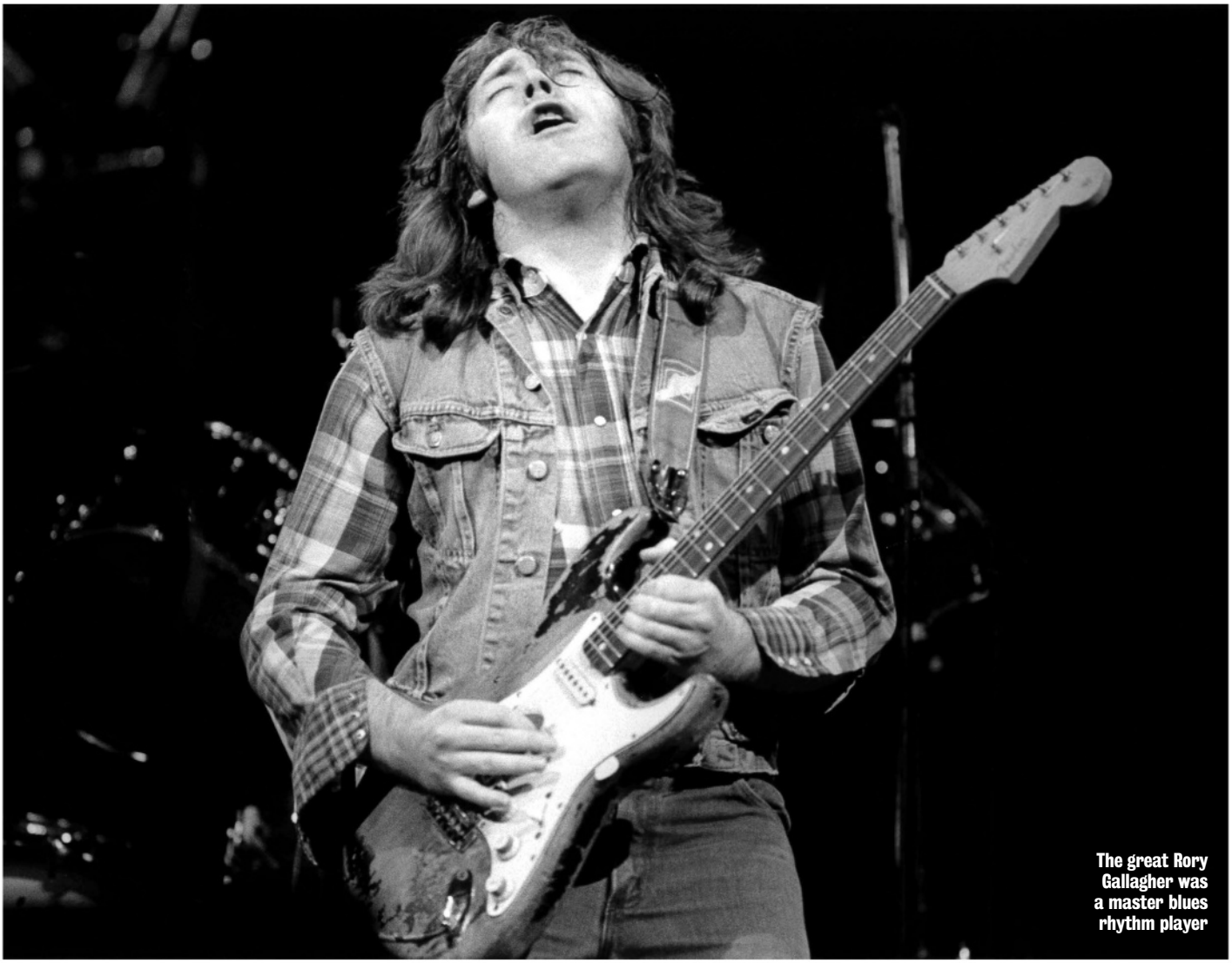
The 12-bar blues shuffle is probably one of the most common ways guitarists play blues rhythms, and again can be heard the same way played on the piano. The shuffle has various different versions, but the main technical approach is to play a palm muted 'chunky' sounding repeating rhythm on the lower string pairs in a triplet configuration, usually omitting the middle triplet note. To appreciate the rhythmic quality of the shuffle, take a bar of triplet figures – 'one and a, two and a, three and a, four and a - and leave a space where the 'and' should be, so you get: 'one-a, two-a, three-a, four-a"; this gives the familiar 'chunka chunka' sound. A root note and 5th are played together on beats one and two (E and B for example – open sixth string, 2nd fret fifth string), and the root note and the 6th are played on beats three and four (E and C# - open sixth string, 4th fret fifth string). There are of course many permutations of this basic rhythmic approach, but whichever one you play, it's important not to overlook the solid rhythmic feel and timing necessary to make it sound right. The shuffle can work at any tempo, but faster speeds might require an alternate picking approach on the beat and the off beat to reduce the risk of muscle fatigue. This can sound also more flowing, whereas the slower tempos sound great with just down strokes.

## SWING

Although an encompassing term for the rhythmic feel of the offbeat moving closer to the next beat, the swing approach in blues guitar tends to be more chordal in its approach, with either rhythmic chord 'stabs' and/or combinations of longer chords and chopped chords providing the backbone of the chordal rhythm. Usually, Dominant 7th and Dominant 9th chords are used widely in blues rhythm guitar, but in a 'swing' context, we can often use some even more jazzy sounding chords like Major 6ths, Major 6/9, Dominant 13ths and maybe even some Altered Dominant chords. This approach can be further embellished and made more musically interesting by incorporating licks and other rhythmic elements like triads and double-stops. These additional ideas might work great in a three-piece band where there are no other chordal instruments to clash with, but if there were keyboards or another guitar present, you'd need to be aware of what they were playing in order to complement each other well and not tread on each other's musical toes.

The above 'definitions' are really generalisations based on my understanding of how those different terminologies relate to blues guitar, but as is so often the case in popular music, especially improvisational styles like blues, certain aspects of each of those approaches would naturally cross over into each other.

Having a good understanding of different stylistically appropriate rhythm approaches can only help you to increase your toolkit of potential things you can play. So, work on your chord vocabulary, timing, feel and technique, and above all, have fun!



The great Rory Gallagher was a master blues rhythm player

FIN COSTELLO/REDFERNS

John Lee Hooker was renowned for his rhythmic Boogie feel that acknowledged piano based Boogie-boogie.

## EXAMPLE 1 **BOOGIE RHYTHM STYLE**

This is a blues-rock 12-bar in the key of A. The first time round the 12 bars are pretty straightforward with the mainstay of the rhythm being the off-beat boogie syncopated powerchord '4th' shapes which combine with a connecting bass line figure to create movement and interest. The second time round sees the rhythm developing with an additional A Minor Pentatonic (A-C-D-E-G) based riff and interspersed three-string D7 chord to add some excitement. A typical turnaround lower-note phrase leads into the outro Dm7♭5 to C#m7♭5 chords which act as substitutes for the Dominant chords of B♭9 and A9 respectively. (This is actually a very common chord substitution approach in blues).

I played this with my Telecaster's bridge pickup with crunchy overdrive.

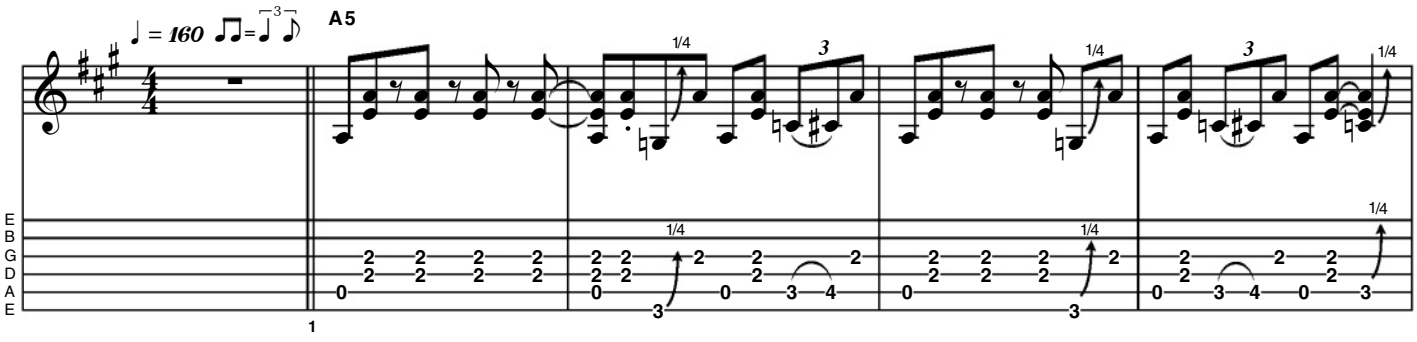
**[Bars 1-12]** The main boogie rhythm is established with the bass line phrases linking the chords. Approach this with a rhythmic up stroke for the off-beat A5 chords as mentioned earlier. Note how bar 9's E5 chord vamp uses a light palm-muted open sixth string (E) root note on the down beats. This wasn't really a conscious decision to play it like this, it was just a 'feel' thing. The following open D7 chord in bar 10 should let ring and be played with a rhythmic alternate picking approach to maintain the picking-hand's down-up motion.

PLAY

BACKING

**[Bars 13-21]** The boogie rhythm is expanded upon here with the A Minor Pentatonic based riff. Note how the double-stop figures on the third and second strings with their following descending single-note line feel like a rhythmic embellishment, rather than a 'lead guitar' fill. Aim to maintain the rhythmic down-up picking-hand motion here to keep things locked in. The same goes for the little three-note D7 chords which punctuate bar 18.

**[Bars 22-24]** Note the pre-bent third and second-string double-stop at the start of the outro phrase in bar 22; make sure these are pitched accurately. The walking bass line in bar 23 with the third-string A note pedal mimics the bass guitar at this point and is a typical type of phrase that would follow the ascending bass note movement of the chords of A7, A7/C#-D- E♭dim7- A/E – worth remembering! The last two chords are a standard chromatic ending for a blues tune – approaching the last tonic chord (A9) from a semitone above (B♭9). Note the use of the m7♭5 chord as a substitution of the Dominant 9th chords. This is a very common approach in blues rhythm guitar (T-Bone Walker exploited the idea brilliantly), especially with this particular voicing. The easiest way to remember how to find this substitution is to play the m7♭5 chord from the Major 3rd of the root of the original Dominant chord; for example, the Major 3rd of A9 is C#, so you play a C#m7♭5 chord.




SCOTT HARRISON/GETTY IMAGES

EXAMPLE 1 **BOOGIE RHYTHM STYLE** ...CONTINUED

## EXAMPLE 2 **BOOGIE WOOGIE/SWING STYLE**

This is a 'quick change' blues in E that combines a swing approach with a boogie woogie bass line - to all intents and purposes it repeats itself, but in reality small differences can be heard between the two sets of 12 bars, but this is acceptable considering blues's improvisational nature. There is a typical turnaround ending lick on bars 11-12 the second time round, and a distinct jazz feel due to the use of Major 6th, 6/9, and 13th chords as well as the usual 7ths and 9ths. Note the use of triads and four-string chords; the highest note of each creates a melody as they move; this is known as 'voice leading' and is widely used in jazz comping.

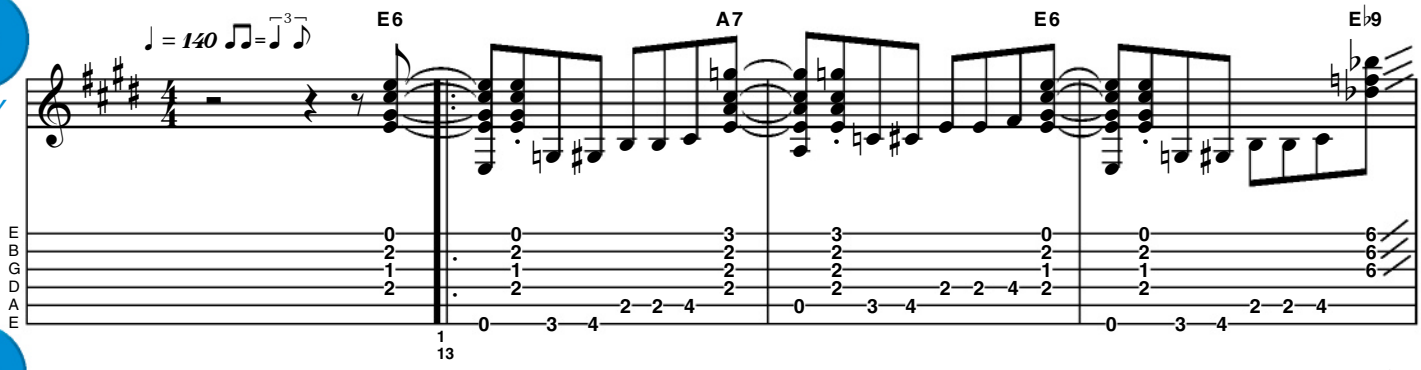
I played this tune on my Gibson ES-335 on the neck pickup with a clean tone.

**[Bars 1-3]** It's vital to approach the main chord and boogie woogie bass line with down strokes on the beat and up strokes on the off beats in order to create a natural, bouncing, rhythmic feel. With this in mind, play the initial open E6 chord (beat 4& of the count-in) with an up stroke to lock yourself into the forthcoming down-up eighth-note rhythm - moving your picking hand during the count-in makes that upstroke feel natural. The boogie woogie bass line comes in on beat 2 of bar 1, and must be a down pick. Note how the following A7 chord comes in on beat 4& of the bar, so again, an up stroke needs to be used here.

**[Bars 4-7]** This is where the first of the three string-chords comes in with their voice leading effect, the chord movement creating a little melody. Keep the chords tight and in time, and avoid accidentally playing unwanted strings.

**[Bars 8-12]** Here we find some four-string inversions of E6 and E6/9 chords and B♭13 to B13 chords which create a jazzy, swing sound, again for a voice leading effect. Note how the rhythmic chordal figure in bar 9 brings us back to a more straightforward blues rhythm over the B. The turnaround in bars 11-12 needs quick chord changes, so get the shapes under your fingers before you play up to speed. The ending lick is more 'lead guitar' as opposed to strictly rhythm, but it's the kind of thing one would play in a blues, and is a typical mix of E Minor Pentatonic (E-G-A-B-D) and E Major pentatonic (E-F#-G#-B-C#), with the standard Minor 3rd (G) sliding or hammering onto the Major 3rd (G#). The final E9 chord is again approached from a semitone above, the F9 chord.

PLAY

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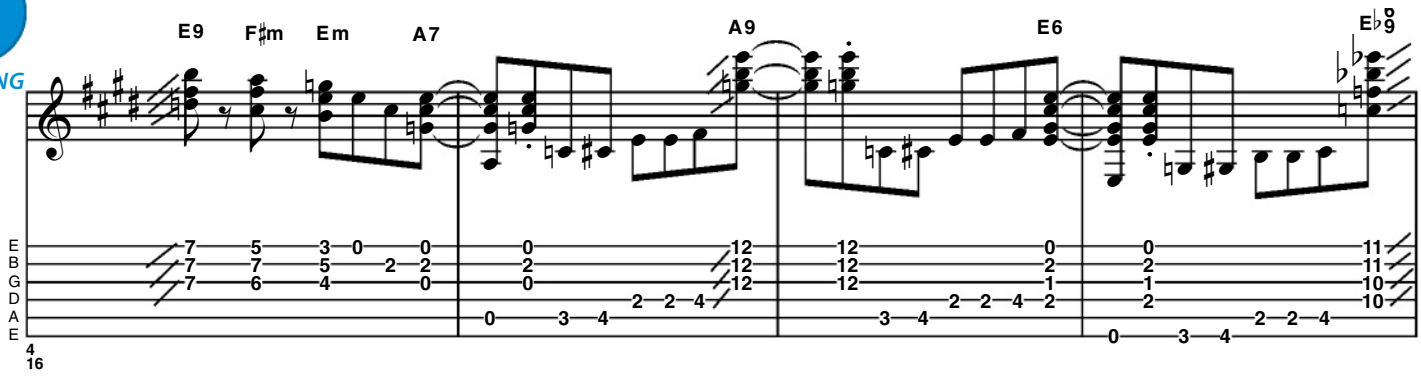
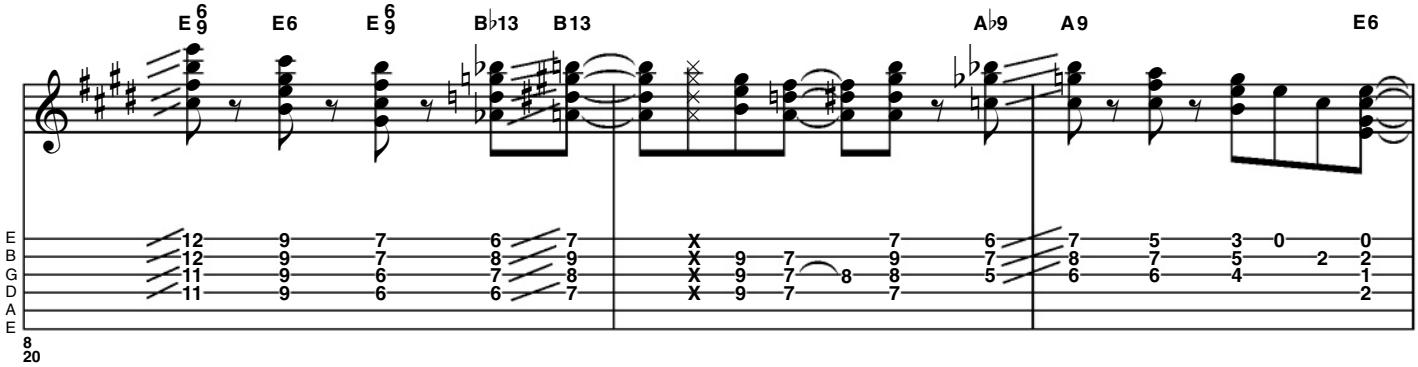
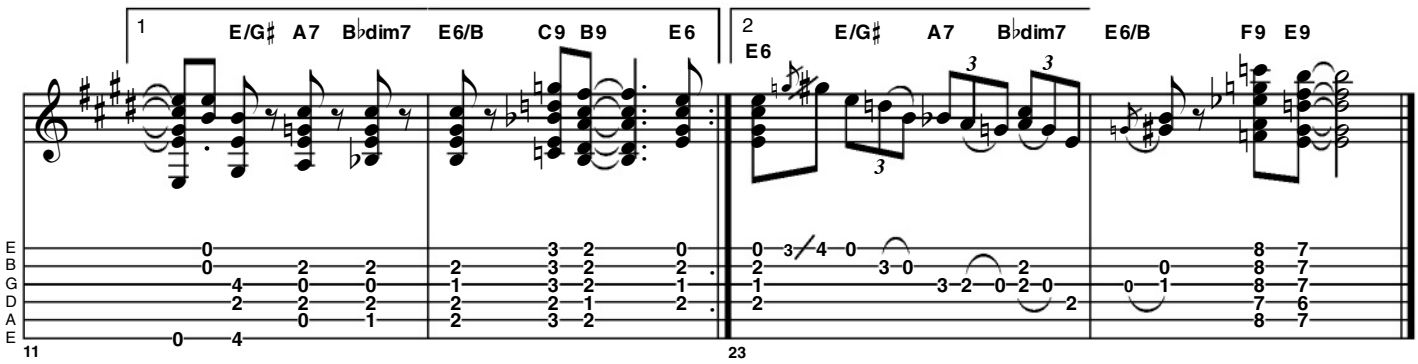


## EXAMPLE 3 DELTA BLUES STYLE

This is an acoustic fingerstyle, Delta Blues idea. It's written in 12/8 time and is in the key of E. This could be played solo with no backing at all, which would sound really authentic, but for the purposes of this article, I've played it with a drums and bass backing. One of the key approaches in the fingerpicking blues style is the monotone constant bass note played on each beat of the bar, with the thumb providing the low-end weight and rhythm, which keeps the sound nice and full when picking chords and single notes. Normally this is played palm muted, so make sure the heel of your picking hand rests on the saddle, as you don't want the bass notes to ring out too loudly. This constant bass approach is mainly noticeable when this style is played solo, rather than with the band, and is essential in providing an authentic and full sound. However, it requires a lot of practice and needs to be learned properly as it can be very tricky. As you'll see in the piece, the bass note doesn't religiously stick to the beats, but sometimes plays the third triplet note in addition – this can be even trickier. Again, this is a piece that, on the page, repeats, but in practice, I played slight rhythmical differences between the first time round and the second, which makes it feel more 'real'.

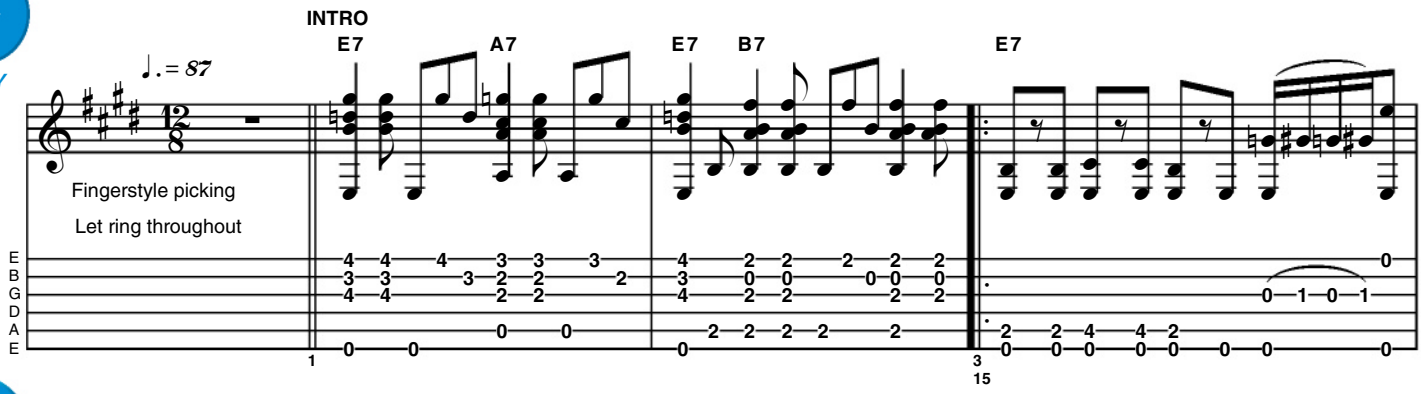
I played this piece on my Eastman E10OOS/V steel-string acoustic, mic'd up with a Rode NT1-A.

**INTRO** This introduces the tune and sees the first instance of the bass notes on each beat of the bar. Make sure the bass notes are played with the thumb and lock in to the beat. The chords are plucked with the fingers, and again need to sit in the right place, as some are on the beat and some are syncopated in feel.

**[Bars 1-4]** The thumb plays the shuffle rhythm on the sixth and fifth strings over the E. Make sure the fast hammer-on, pull-off, hammer-on lick from the Minor 3rd of the E (G note) to the Major 3rd (G# note) is played in time and still retains the thumb bass note.

**[Bars 5-12]** The shuffle rhythm over the A in bars 5 and 6 is also played with the thumb here. Fret the B7 in bar 8 and the A7 in bar 9 as full barre chords, and note the steady bass notes on each beat of the bar. The turnaround phrase in bars 11-12 incorporates lower string '6th' shapes and involve some tricky thumb and finger syncopated picking, so take it slowly and make sure you learn it accurately.

PLAY

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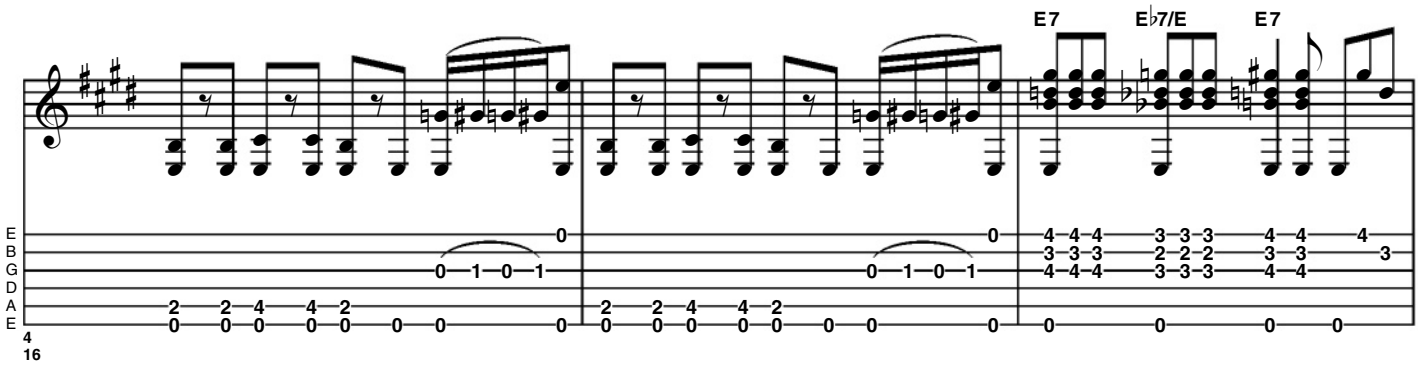
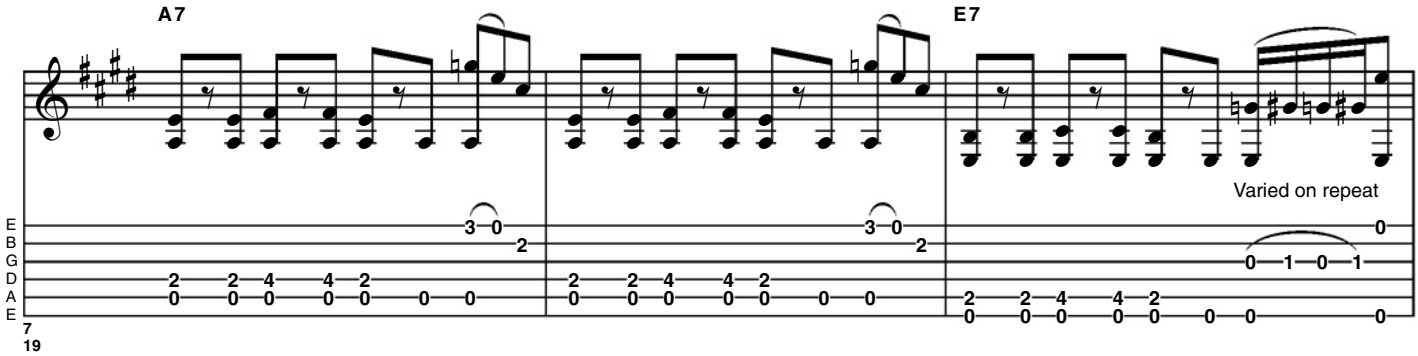


## EXAMPLE 3 **DELTA BLUES STYLE**...CONTINUED

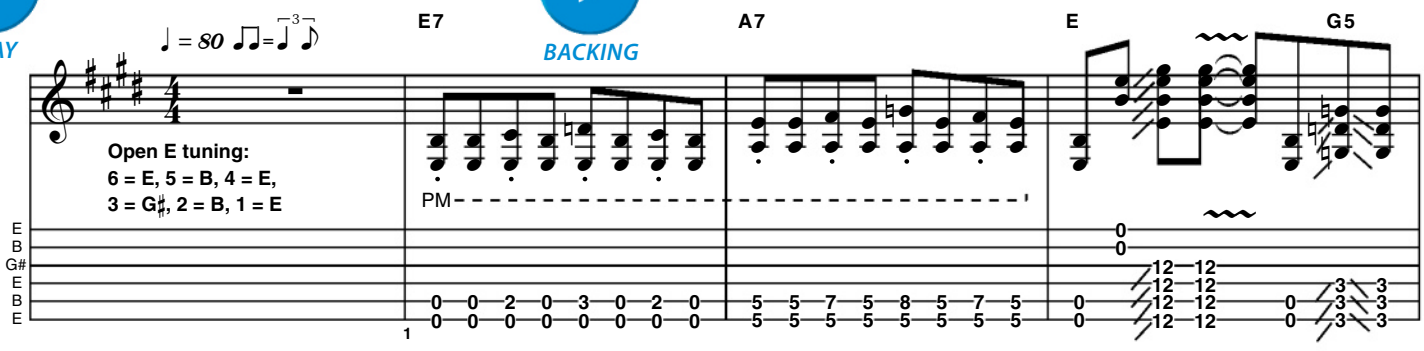
## EXAMPLE 4 **SLIDE SHUFFLE STYLE**

Here's another blues-rock style 'quick change' 12-bar played with a slide over a heavily overdriven sound. Again we're in the key of E but the guitar is tuned to an open E chord (low to high: E-B-E-G♯-B-E). The tune goes twice around, staying relatively tame the first time, but more tricky the second time with more intricate slide work and some typical slide fills interspersing the rhythm. As is the case with all slide stuff, you need to be in control by making sure the slide is in the right place to pitch the notes correctly, and don't press it down too hard, especially if using your regular guitar with a low action (lots of slide players have dedicated guitars that they use for this purpose with a deliberately high action). Additionally, use your picking-hand fingers to mute unwanted strings that you may not want to hear ringing when you move the slide. If you're not used to using one, experiment with which finger the slide feels most comfortable on (I prefer a three-quarter length on and placing it on my third finger). Touching your first fretting-hand finger on the strings as you move the slide, helps to prevent the 'rattling' sound that can sometimes be heard when using one.
I used my Gibson Les Paul on the bridge pickup with a heavy overdrive sound.
**[Bars 1-2]** These bars contain the chunky shuffle rhythm over the E and A chords played on the sixth and fifth strings. Note how the shuffle incorporates the ♭7th scale degree as well as the usual 5th and maj 6th.

**[Bars 3-6]** Bar 3 uses the slide for the first time. See if you can get some nice linear vibrato going with the slide at the 12th fret, but don't waiver around the pitch too much. Note how the G chord at the 3rd fret is used as a link back into the E; this is using E Minor Pentatonic tonality to create musical interest and movement. Bars 5- 6 see the shuffle rhythm being played over the A chord.
**[Bars 7-8]** Note how the E chord is separated into different string pairs in bar 7, again to create musical interest.
**[Bars 9-10]** Sliding up to the B chord in bar 9 at the 7th fret and to the A chord at the 5th fret, we see some single-note separation. Make sure the fingers of your picking hand mute the higher strings on the descending triplet line on beat 4 of bar 10, to avoid hearing them.
**[Bars 11-12]** The turnaround phrase in bar 11 is pretty straightforward. I would suggest fretting the descending bass notes with a free finger of your fretting hand, rather than with the slide, but it's up to you.
**[Bars 13-24]** This half of the tune has quite a bit more going on, starting with the triplet figures in bar 13. The triplet figures on beats 2, 3 and 4 of bar 16 imply an E7 chord; take care here and make sure to only sound the third and second strings. Once your tuning is good, you can be as accurate or random as you like with pieces like this - sometimes random even sounds better!

PLAY

BACKING



EXAMPLE 4 **SLIDE SHUFFLE STYLE**...CONTINUED

EXAMPLE 4 **SLIDE SHUFFLE STYLE**...CONTINUED

EXAMPLE 5 **SLOW BLUES STYLE**

This slow blues in the key of B♭ offers quite a few different approaches. It incorporates features such as shuffle rhythms, arpeggiated chords, full chords, triads, chord substitution and single-note lines. All of which can add so much interest to a slow blues rhythm guitar part, so experiment and eventually you should be able to improvise these rhythmic approaches freely. The piece has a two-bar intro and goes round the 12-bar sequence twice. The chords aren't the regular I-IV-V found in a lot of blues, but incorporates a more jazzy progression which in itself is a little less predictable and more harmonically interesting. The approaches used are still blues sounding, however, and not intended to sound like actual jazz. I played this tune on my ES-335's neck pickup with a clean tone.

**INTRO** This phrase uses notes from the B♭ Minor Pentatonic (B♭-D♭-E♭-F-A♭) and B♭ Major Pentatonic (Bb-C-D-F-G), but starts with a soul style sliding double-stop 4th on the top two strings, and after a typical descending Minor Pentatonic line, the phrase finishes with a B♭ Major double-stop on the fifth and fourth strings - the Major 3rd (D) and root (B♭) respectively. The intro finishes with a chromatic line up to an F Augmented chord (F-A-C#). This chord is often used as chord V in a slow blues; it has a very tense sound when resolving to the tonic chord. Playing this with a 'spread' rather than in a block is a nice musical touch, too.

**[Bars 1-6]** The main piece starts with a gentle palm-muted shuffle as seen before on the B♭ and E♭ chords; don't play this hard. Bar 3 sees the first of the 'jazzy chord' approaches, but these also involve some m7♭5 chord substitutions, creating the Dominant 9th sound. Bar 4 is pretty much a Dm7♭5 chord shape being played over an implied B♭9 chord, which hopefully you'll recognise, but this actually has the B♭ root on the first string, so officially that makes it a B♭9, rather than a Dm7♭5! This is a common chord voicing, but can be quite tricky, as the fourth finger of the fretting hand has to flatten itself at the first joint in order to barre across the second and first strings. Make sure all the notes sound clearly here.

**[Bars 7-12]** In bars 7-8 we have a chromatic descending chord movement from B♭7 down to A♭7 which is strummed gently, then arpeggiated. Fret the full barre chords here and only strum up to the third string. The following arpeggiated part starts on the second string, so this combination of approaches can sound nice and musical. The B♭ Minor Pentatonic double-stop lick at the end of bar 10 leads into chords punctuated with a soul style 'chip' double stop on beats 2 and 4. Make sure you fret the full chords again, but separate the 'chip' from the ringing chord for the best musical effect. Note how the E♭9, B♭7 and F Augmented chords in bars 11 and 12 are all approached chromatically from a tone below.

**[Bars 13-16]** Bar 13 marks the start of the next time through the progression. Bars 13 and 14 contain a great slow blues rhythm guitar approach; substituting Minor triads to create the sound of a Major 6th chord followed by a Dominant 9th. These triads which often slide up and down, as they do here, are sometimes referred to as 'gospel slides', and work great over blues chords like Dominant 7ths and 9ths. Some more jazzy chords follow, and I decided to throw in an ear-bending Altered Dominant chord in bar 15, the F7#5#9. The sliding 6th shape figure in bar 16 over the B♭13 chord almost sounds the same as the gospel slide, but slightly 'emptier'.

**[Bars 17-24]** The returning shuffle rhythm in bars 17 and 18 are slightly embellished from the first time round by the bluesy three-string chord hammer-on figure, and the following descending chords are almost played in the same »

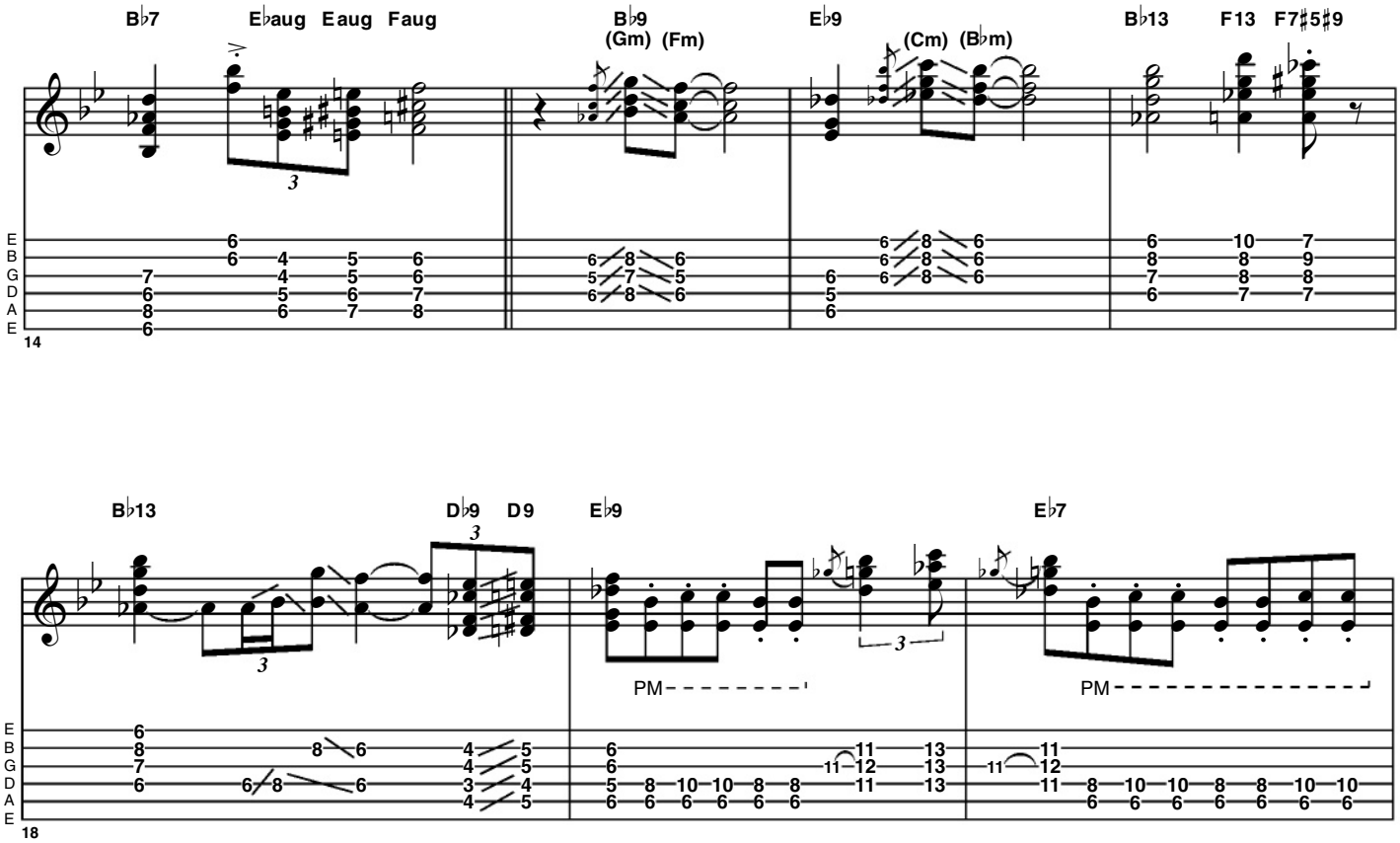
PLAY

BACKING

EXAMPLE 5 **SLOW BLUES STYLE**..CONTINUED

way as before, but with a fast hammer-on and pull-off 'trill type' figure on the first string of each chord. Make sure you maintain the fretted chords here, as the chord strum, trill and arpeggio all need to ring. This phrase is followed by two more Altered Dominant chords, the G7#9 and G7♭9. After the B♭ Minor Pentatonic based lick in bars 22-23, we see again the m7♭5 chord substituting for a Dominant 9th in descending chromatic pattern.

EXAMPLE 5 **SLOW BLUES STYLE**..CONTINUED



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# STEVE STEVENS
# Video Masterclass

In this video feature, Jason Sidwell's Splash The Stash features an awesome solo from Top Gun rocker Steve Stevens. Jon Bishop is your guide.

**ABILITY RATING** Medium/Advanced

**Info** https://bit.ly/3vQ2iGT
**Key** G major **Tempo** 106bpm

**Will improve your…**
✔ Constructing and playing themes and motifs
✔ Use of repeating phrases ✔ Use of question and answer phrasing

This month we have an exclusive masterclass from rock guitar legend Steve Stevens. Steve exploded onto the 1980s rock scene with his exciting blend of melodic soloing and catchy riff work. He has enjoyed a fabulous career (from the Top Gun movie theme to Michael Jackson) and has been writing and recording with Billy Idol for over 30 years.

Jason Sidwell's tune, Splash The Stash is tailored to allow Steve's style to shine. The track has a hard, driving hard rock feel with a tempo of 106 bpm and strong chord changes, mostly based in the key of G Major. There are four sections to navigate and these are the verse, bridge, pre-chorus and chorus.

For the opening chorus and verse, Steve composed strong melodic statements. These motifs are played and then answered by improvised licks. This framework provides a structured way to phrase that switches between melodic and fiery spontaneity.

There is just one chord in the verse and chorus, which is G7, so Steve mixes both the G Major Pentatonic (G-A-B-D-E) and G Minor Pentatonic (G-B♭-C-D-F) scales. The main highlight here is the way Steve moves between the Major 3rd (B) and the Minor 3rd (B♭), a staple of blues-rock vocabulary.

The melodic statements are reprised in the repeated sections and Steve adds small variations to keep the listener interested.

> *"When string bending Steve often targets the 7th degree, and this adds a bit of tension"*

Notice when he string bends, Steve often targets the 7th degree of the scale (not the root, which is more common in rock and blues) and this adds colourful tension.

For the pre-chorus the chords change to C, E♭ and F and Steve uses arpeggio-based ideas to outline the harmony. To keep things rhythmically interesting he uses repeating patterns of five notes and places them into a 16th-note framework. This produces a 'five over four' type sound. Very ear-catching!

The bridge shifts to the chords of E5-F5 so Steve uses the E Phrygian Dominant mode (E-F-G#-A-B-C-D) which suits both chords well. As an aside, this is the fifth mode of A Harmonic Minor (A-B-C-D-E-F-G#). Steve shares some interesting insights into his phrasing structures. If there is a period of fast, technique orientated playing he follows it with a slower melodic passage to provide light and shade and also give the listener something to hold onto.

For the second half of the bridge there is a composed melody and Steve has also recorded a harmonised lead line for this. This is fun to play so learning this section note for note will provide exciting results.

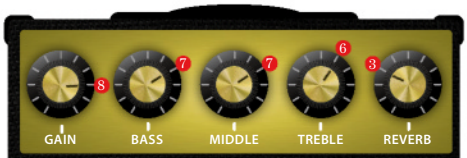
Steve uses a plethora of techniques to bring this solo to life including hammer-ons, pull-offs, alternate picking, string bending, toggle switching, finger slides, pick scrapes, natural harmonics, unison bends, octave melodies and finger vibrato.

Our notation contains all of the fingerings, articulations and phrasing from the video performance so it's well worth taking a close look at the way Steve fingers and picks the phrases.

Hopefully there will be a new technique, lick or phrase in here somewhere for you to perfect. If you find one you like then memorise it and use it in future where the Natural Minor sound would be appropriate. And once you have mastered some of the concepts in Steve's solo, try creating one of your own over the same backing track. Have fun, and I'll see you next time.

Steve Stevens and Billy Idol: songwriting partners for over 30 years

GARY MILLER / WIREIMAGE / GETTY IMAGES




## Get the Tone

Steve used his Knaggs SSC guitar with Bare Knuckle pickups, into a Friedman Steve Stevens amp. He switches between bridge and neck pickup to get the correct tone for each phrase, a technique well worth duplicating. Steve's amp and pedals were set to a rich distortion tone. Any electric guitar will work fine. Just dial up a modern sounding overdriven tone with plenty of sustain, and a bit of airy reverb or delay.

Steve played his Knaggs signature guitar for the GT video performance

During the production of Splash The Stash, **Jason** talked with Steve about his influences, his long partnership with Billy Idol, using his famous ray gun and recording the main theme to the hit movie, Top Gun.

## PLAYING STYLE

**What musical influences do you feel shape your playing style?**
A strong early background in acoustic guitar. Either classical, flamenco, or folk. I played acoustic for five years before getting an electric guitar. Early '70s progressive rock then became a huge influence. I grew up in a household where I was exposed to amazing music, whether it was my dad's classical stuff or my older brother's '60s records.

**You seem to straddle being a gutsy rock and roller with the skill set of a seasoned craftsman. Would you say your playing is a balance of being in busy, gigging bands and personal music study and development? Have you ever been in education?**
I did study with some teachers but I'd say it was mostly classical and I was never a particularly great reader. From the time I was 17, I was playing three nights a week in clubs. That was probably the best education I could have hoped for. My basic rule was to develop technique so that if called upon I could execute pretty much any idea.

**You have a great picking technique; how did you develop it?**
It seemed obvious to me that players with strong alternate picking were using it to their advantage. I learned that from players like Steve Howe, John McLaughlin, and Al Di Meola. I also believe that by having a strong picking technique, I can play with less distortion. I definitely like a strong but clearly defined guitar tone.

**You have a great nylon-string aspect to your playing, and the album Flamenco a Go-Go is full of wonderful pieces and stunning guitar playing. Were guitarists like Paco De Lucia and albums like Friday Night In San Francisco a big influence on this aspect?**
Absolutely. To me Paco is the Jimi Hendrix of Flamenco. He brought the guitar forward in a big way. My current favourite Flamenco player is Gerardo Nunez.

**How do you keep inspired and motivated musically these days?**
Guitar and music is never something you can master. As a player there are always new ways to express yourself. I also try to continue my quest to be a better songwriter.

## BILLY IDOL

**Do you and Billy have a typical way of writing or do you like to mix it up?**
There really is no blueprint. We work the same way today as the day we partnered up. Two geezers sitting with a couple of acoustic guitars. We usually talk about various events in our lives, and how we can bring those emotions to song.

**I read in an old interview that you don't favour guitar and bass unison riffs as a song arranging approach. if this is the case, why is that?**
I find that to be one-dimensional. Imagine an eighty-piece orchestra where everyone played the same lines. It would be awful. I tend to look at the overall chord and melodic structure and then devise a way for the guitar »

and bass to play those chords but using different notes and intervals within those chords. British bands like The Who, Led Zeppelin, and The Police were just great at working this way.

**Billy's EP, The Roadside is very vibrant. How long did it take to write and record the songs?**
This was done very quickly. Working with producer and songwriter Butch Walker would usually result in a new song per day. As Butch played the drums and much of the bass, my guitar overdubs were usually a song a day as well. A great song doesn't need to be laboured over. A winner will almost write itself.

**The track Rita Hayworth has a great rock and roll solo and climaxes with the raygun effect. How did you come to use the raygun toy - most famously on Rebel Yell - and how do you get the best from it in combination with effects?**
The use of the raygun was completely by accident. I used to collect sci-fi toys. Things like robots and rayguns. I happened to be playing my guitar through a little practice amp and at the same time playing around with a raygun. I soon realised that the gun was coming through the guitar pickups. I then proceeded to open the gun up and replace the fixed resister with a potentiometer to vary the sound rate. I thought it would be the perfect addition to the song Rebel Yell.

**You recently went out on tour with Billy Idol as a duo. How did you arrange those big sounding songs for just guitar?**
Those duo shows are extremely enjoyable but also a hell of a lot of work, as I'm the only instrument. I try and convert the chord shapes and rhythm of the song overall. In many cases this means not playing the guitar parts from the original recording. I also use effects and have a guitar synth fitted to my Godin acoustics.

## TOP GUN

**How did you get to work with Harold Faltermeyer on Top Gun?**
The composer Harold Faltermeyer had come in to record keyboards for the third Billy Idol record, Whiplash Smile. He was friends with our producer Keith Forsey. He then asked if I'd be interested in having a crack at recording guitars on the film's theme after hours.

**How composed was the Top Gun theme you played and how did the solo section and the tapping come about?**
The theme was completely composed by Harold. When I recorded my guitars I was able to track to a completed recording. I thought since the ending of the solo stayed on the same G chord for four bars climbing intervals, tapping those intervals on the open third string would be a great finale.

**What guitar, pedal and amp gear did you use for the theme?**
The guitar used was a Charvel San Dimas that I had grown really fond of back then. The amp is my '68 Marshall plexi which is completely stock. I used a Boss GE7 pedal to push the gain a bit on the amp.

**Are you playing on the Top Gun 2 soundtrack?**
I have given my blessing to Harold Faltermeyer to use my original guitar tracks in whatever way he sees fit.

## MICHAEL JACKSON

**You played on Dirty Diana on the Bad album. How did you get involved with Michael and Quincy Jones's production team? Did you feel that compositionally and aesthetically it was a development on Thriller's Beat It?**
I was signed to Warner Brothers records by the head of A&R Ted Templeman, the guy that produced the classic Van Halen records. Evidently Quincy Jones was friends with Ted and asked him to suggest a guitarist for the rock track on the Bad album, Dirty Diana. I was not thinking about Beat It as the two songs are so vastly different.

## THE (TERRY) BOZZIO, (TONY) LEVIN, STEVENS ALBUMS

**How did the two Bozzio, Levin, Stevens instrumental albums come about?**
Terry Bozzio was asked by the label Magna Carta to form a three-piece progressive rock band to record live in the studio, improvising as we went. Terry and I both felt that the ultimate bass player for the project would be Tony Levin.

**Were pieces brought into the sessions to flesh out or was the process completely improvised until parts and structures were formed?**
The records were completely improvised in the studio.

**Situation Dangerous is particularly vibrant, from the Led Zeppelin-esque opener, Dangerous, to the harmonically gorgeous nylon -tring based Spiral. What are your memories of recording and writing this album?**
After Terry set up his drums, my first thought was where do I stand, haha! The energy in the studio was great, although I think I was the most nervous. I was not particularly known for this style although I grew up loving early progressive rock. I just trusted the fact that Terry and Tony wanted me there for a reason and I tried to rise to the occasion.

**TRACK RECORD** Steve Stevens' work with Billy Idol has resulted in Rebel Yell (1983) through to 2021's EP, The Roadside. Steve's guitar has also graced Michael Jackson's Dirty Diana and the main theme from Top Gun. For even more adventurous playing check out his album Flamenco a Go-Go (1999) and the Bozzio Levin Stevens albums, Black Light Syndrome and Situation Dangerous.

## TOP THREE LICKS

**LICK 1 BARS 1-9 MAIN MOTIF**
This section features the main motif and Steve plays variations on this throughout his solo. Be sure to learn the basic contour and where Steve adds those colorful articulations. Each time the main statement is made it is answered by an improvised phrase. From here you can free it up and add your own choice of variations to keep yourself and the listener interested.

**LICK 2 BARS 10-17 USE OF OCTAVES**
For this section Steve thickens the melody by playing in octaves. A key ingredient of playing octaves with distortion is the muting of open strings. This is achieved by lightly resting the fretting hand over the strings and just pushing down on the strings that require fretting.

**LICK 3 BARS 12-13 REPEATING PHRASE**
This lick features a repeating pattern of four notes that can be repeated as many times as you wish. The use of repetition engages the listener and variations can be included by changing the top note of the pattern.

CHART

## SPLASH THE STASH CHORD CHART

## FULL PIECE SPLASH THE STASH

**CHORUS 1 [Bars 1-9]** Steve plays variations of the melody throughout his solo. Be sure to learn the basic contour and where Steve adds the articulations. Each time the main statement is made it is answered by an improvised phrase. From here you can free it up and add your own variations for extra listener interest.

**VERSE 1 [Bars 10-17]** For this section Steve thickens the melody by playing in octaves. A key ingredient of playing octaves with overdrive is the muting of open strings. This is achieved by lightly resting the fretting hand over the strings and just pushing down on the strings that require fretting.

VIDEO

PLAY

BACKING

EXAMPLES

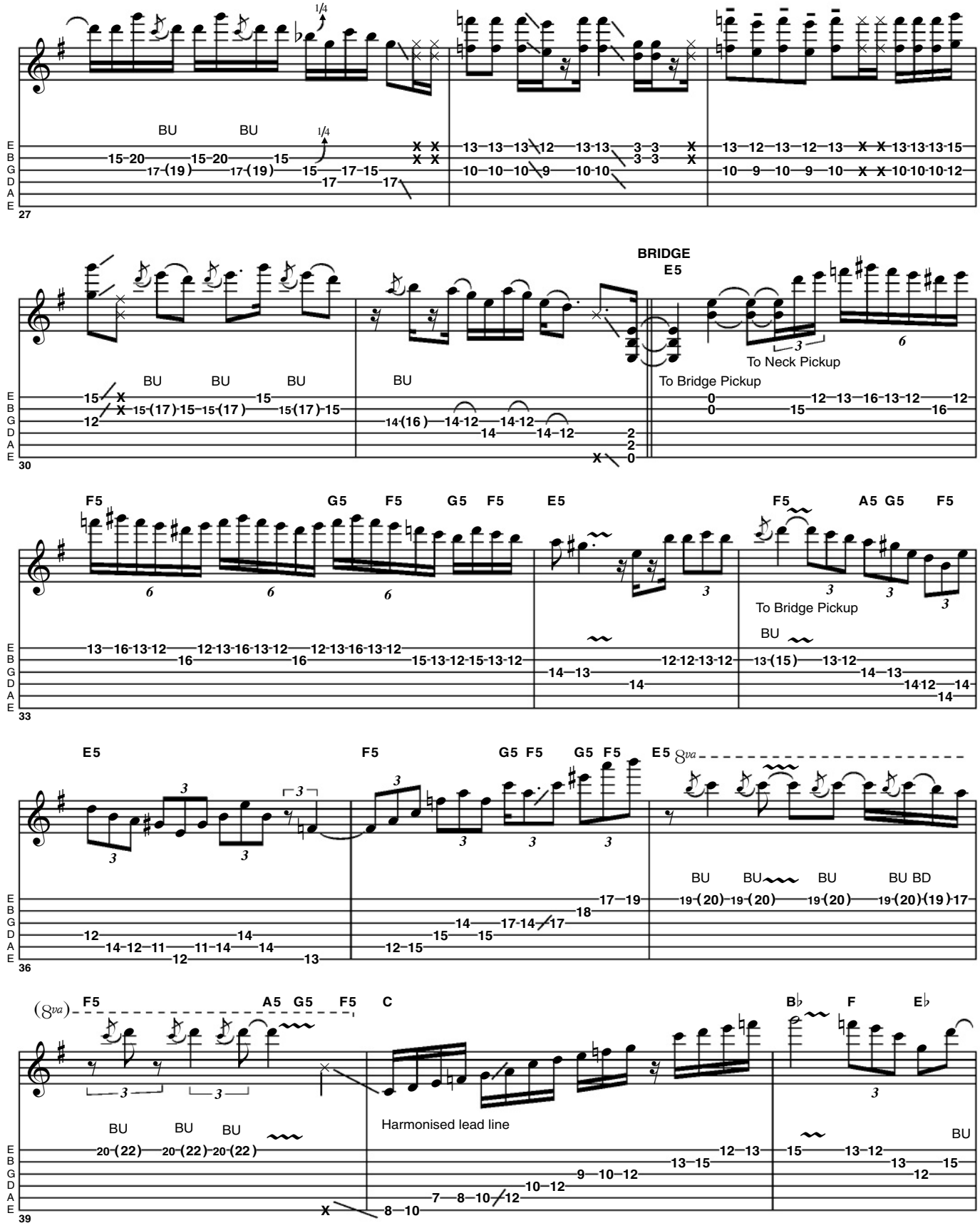
## FULL PIECE **SPLASH THE STASH**

**PRE-CHORUS [Bars 18-23]** The chord changes to C and Steve uses an ascending five-note arpeggio pattern, which is placed into a 16th-note subdivision. This means the phrase starts at different parts of the beat each time and sets up a 'five over four' tound. For the unison bends in bars 20-21, bend the second string until the pitch matches that of the fretted note on the first string.

**CHORUS 2 [Bars 24-31]** In this section Steve reprises the theme from chorus 1. Steve is an intuitive player so the theme includes slight variations this time, as do the improvised fills in-between.

## FULL PIECE SPLASH THE STASH

**BRIDGE [Bars 25-48]** The chords change to E5 to F5 so Steve uses the fifth mode of the A Harmonic Minor scale. This is often referred as E Phrygian Dominant. The alternate picking is fast and precise and the neck pickup selection provides a rich, round tone. The second half of this section features a harmony guitar so for this to work with the backing tracking you will need to learn the phrases note for note. In bar 48 the toggle switch is used to superimpose a stuttering on-off rhythm. If you are using a three-pickup guitar you can set the tone on the neck pickup to 0 as this will heighten the effect.



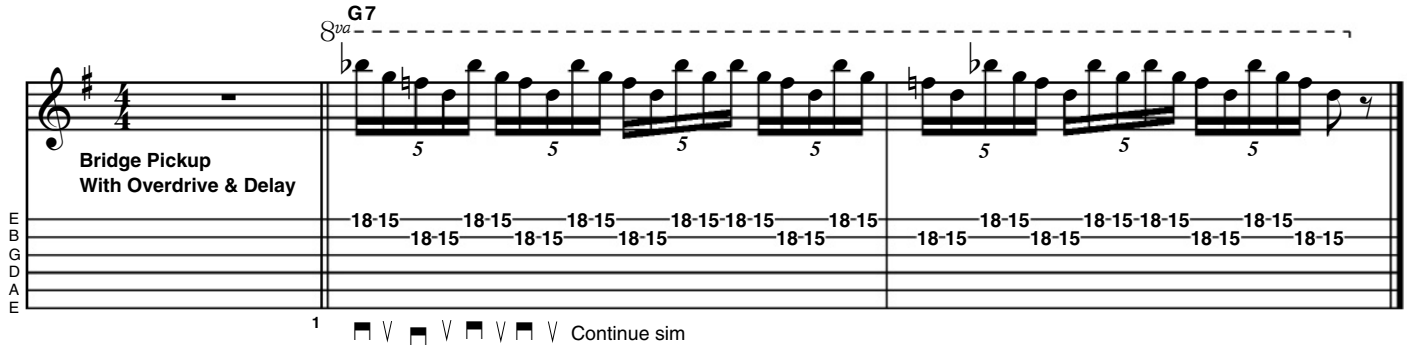
## FULL PIECE **SPLASH THE STASH**

**CHORUS 3 [Bars 49-end]** The chorus motif is once again re-stated with a looser feel and more variation in the delivery. The ending lick in bar 56 ties in with the backing track so it's well worth getting this down note for note.

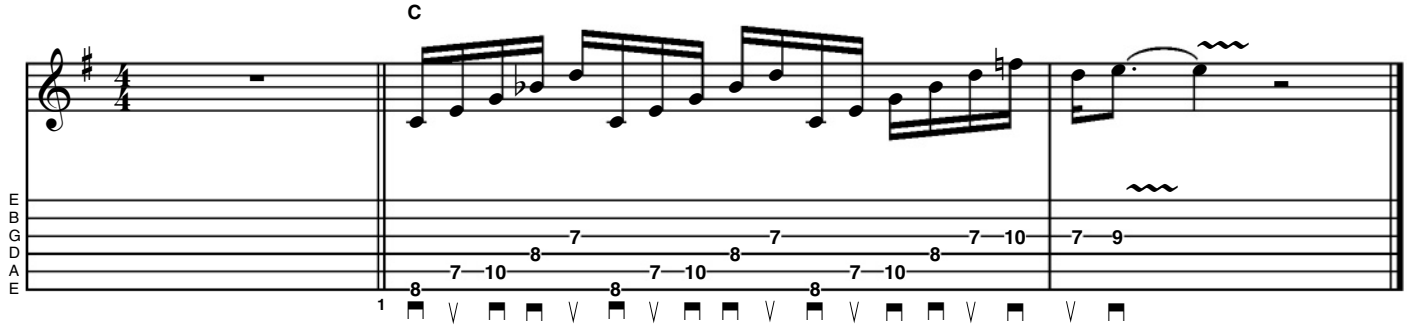
*"Steve demonstrates unison bends on the top two strings for his solo on Jason's Splash The Stash"*

## 3 VIDEO EXAMPLES

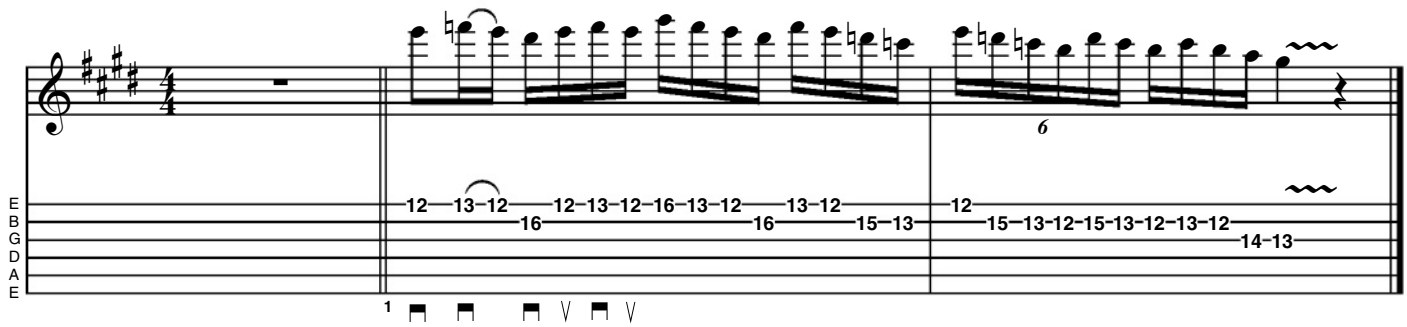
**EX 1 ALTERNATE PICKING PHRASE** Here Steve demonstrates his use of a fairly straightforward, four note-descending pattern. All the notes are picked and this maintains the clarity of the delivery. To mix things up rhythmically Steve places this four-note pattern into a five-note subdivision. This produces a syncopated feel and sounds a little less obvious than having the phrase starting on each beat.




**EX2 ASCENDING GROUP OF FIVE PATTERN** In this idea Steve uses a five-note pattern, which is placed into a 16th-note subdivision. Again, this means the phrase starts at different parts of the beat each time and sets up a cool sounding 'five over four' type sound.




**EX 3 E PHRYGIAN DOMINANT LICK (E-F-G#-A-B-C-D)** For this lick Steve uses the fifth mode of the Harmonic Minor scale which is often referred as Phrygian Dominant. To spice things up Steve plays with the 7th degree of the scale. He uses the D# (Major 7th against an E chord) twice before preferring D Natural notes (b7 against an E chord).



**Here Steve is playing his fabled silverburst Gibson Les Paul guitar**

KEVIN WINTER / GETTY IMAGES

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# THE CROSSROADS
# Pat Martino Connections

This month **John Wheatcroft** examines the extraordinary playing of a legendary jazz guitarist, and shows us that players from all styles have much to learn from the great master.

**ABILITY RATING** Moderate/Advanced

**Info** https://bit.ly/3vQ2iGT
**Key** A Dorian/D Mixolydian **Tempo** 120bpm

**Will improve your…**
✔ Speed and articulation
✔ Jazz vocabulary
✔ Motif development and phrasing

Pat Martino was a jazz legend, an energetic, dynamic and virtuoso performer with a style that embodied the best traditional elements of jazz, but with an approach that sounded fresh and uniquely his own.

Pat's recording career began in Philadelphia in the early '60s, both as a sideman to artists such as Jack McDuff and Jimmy Smith, but also with a string of successful recordings as a bandleader in his own right. Tragically, in 1980 he suffered a near fatal brain aneurism, which left him with complete amnesia.

A remarkable display of determination and the power of human recovery saw Martino relearn the instrument from scratch, with the help of his own recordings plus computer technology. Amazingly, by the mid '80s Pat had returned to performing and recording, reaching unbelievable new peaks in creativity, and rightfully resuming his position as Jazz Guitarist Supreme. Pat died in 2021 at the age of 71.

Martino's playing was forceful, dynamic, beautiful, and breathtakingly virtuosic. He successfully assimilated a sophisticated jazz language that was previously the exclusive domain of horn players. This approach influenced countless guitar players throughout a career that spanned half a century. Pat's single-note lines were intricate, involved, inventive and at times ridiculously fast and intense. I was personally fortunate enough to see and hear him play up close on a number of occasions, and was always left feeling a combination of awe and inspiration after witnessing yet another masterful Martino performance. The vitality and sheer breadth of his ideas was astonishing, and beautiful, and always executed with ease and finesse. There is such a lot to take from his work, irrespective of your chosen style. The drive and energy of his playing speaks directly to guitarists from all styles. Like many of the real greats, Martino's talent was simply undeniable.

*"A pencil has no value unless you have something to write. So too, a guitar has no value unless you have something to say with it"*
PAT MARTINO

The lesson that follows explores some of the aspects of Pat's playing that can also be expressed in blues and related classic rock styles, so we see a collection of examples that pair one of Martino's classic lines or ideas with the same or similar concept utilised in more of a blues way, so we'll see echoing ideas from players such as Eric Clapton, Robben Ford, Jimmy Page and more. We round off this exploration with a cohesive solo in Pat's style, based around a mid-tempo blues in the key of A Minor.

As we so frequently state in these articles, it's a really great idea to supplement the work you do with your guitar in hand with an equivalent amount of detailed listening. Seek out some of Pat's recordings (see Track Record) or spend some time watching him perform on online platforms such as YouTube. There's much to see and marvel at. Make sure you really pay attention here, being constantly on the lookout for any musical moments that you really like, or any phrases that you can identify as being repeated in his playing style. This will give you a clear insight into his thought processes as an improviser, and will allow you to recognise key building blocks in the formation of the Pat Martino vocabulary. And this is, in itself, a significant step towards understanding the language of the jazz idiom. As always, enjoy.

## TECHNIQUE FOCUS: Minor Topics

One of the biggest challenges facing the aspiring jazz improviser is the seemingly endless variety of chord types and in the speed in which they jump from key to key. Minorisation was a concept used by Pat to make the thinking process a great deal simpler, whilst producing music that sounded extremely sophisticated. Minorisation will allow you to approach each chord type with the same degree of freedom as if you were playing over a straight minor chord. It also means that any line you learn or insert can be used over all chord types, and is therefore an excellent way to expand your vocabulary rapidly. Conventional scale/chord relationship analysis often looks like this: Min7 = Dorian, Maj7 = Lydian, Dom7 = Mixolydian or Dorian/Melodic Minor off the b2nd, Min7b5 = Locrian. Minorisation looks like this: Min7 = Dorian off Root, Maj7 = Dorian off 6th, Dom7 = Dorian off 5th or Dorian/Melodic Minor off the b2nd, Min7b5 = Dorian off minor 3rd
When presented with each new chord type you can play the same line, albeit transposed to a new intervallically related location. With this in mind, it's a very good idea to work on transposing any phrase, line or lick you particularly like through all twelve keys.

## Get the Tone

Latterly Martino played his signature Benedetto into an Acoustic Image Clarus amp. Select your neck pickup and dial in a balanced clean tone aiming to pick each note with a clean and crisp attack. If you're using single-coils you might need to turn down the treble a little and fatten the bass. Also experiment with picking velocity, plectrum thickness, positioning and angle.

## With the new Alternative Guitar Summit Honoring Pat Martino Volume 1 out, Jason Sidwell asked four of the album's artists to answer two questions about PAT MARTINO.

**What made Pat Martino so unique for you?**

**OZ NOY:** To me, Pat was one of the first fusion guitar pioneers that never quit and got the credit that he deserved for that. His band Joyce Lake was as groundbreaking as Mahavishnu, Return to Forever, Miles and Weather Report was. He had his own twist on mixing jazz and rock or in other words, electrifying jazz. He really pushed the envelope with jazz guitar since he started, developing modern inside out lines and harmonies. His technique and swing feel is amazing and the bigger thing for me was his tone. He had a jazz sound but it always sounded huge, bigger than life.

**ADAM ROGERS:** His brilliant musical conception, his beautiful and HUGE sound, incredible articulation, swing and his herculean technique that, combined with his fearless creative imagination, enabled him to play music the way he did.

**SHERYL BAILEY:** The rhythmic force behind his linear approach, his modern harmonic concepts, his tone, his articulation, his mastery as a composer, his philosophies on life and music, and his heart. He was a great guitarist, composer and life mentor via his discussions on music and creativity. His guitar playing influenced me as much as his outlook on the creative process. He was a source of positivity and peace in the world.

**JOEL HARRISON:** Everything: his tone, attack, phrasing, diversity of compositions, his life view, and his rhythm. He seemed endlessly curious about life and art. Very few people could burn 16th notes like he did and break your heart with a simple melody at the same time, or write a boppin' blues and an epic finger-buster like Line Games. Lovely contrasts were everywhere.

**Favourite album or track?**

**OZ NOY:** Im' actually going to choose a YouTube live performance of Pat playing Sunny with John Scofield. The groove of the band is so strong and Pat just sits on top of it so well. The thing that kills me with his performance is that he plays this one lick for over a minute, non-stop, and with that strong groove behind him he puts the whole band on fire! I was very influenced by this performance and the idea that you can really elevate the music by committing to just one lick for ages! It reminds me of James Brown's band where they play the same thing for an hour but sounds the greatest.

**ADAM ROGERS:** One of my favourites is his rendition of Benny Golson's I Remember Clifford. His playing on it is so incredibly lyrical. It always sounded like an homage somehow. An amazing solo during which he plays a few dazzling, almost gestural, fast passages where he crescendos and decrescendos subtly. It's really stunning and beautiful. A perfect example of using his extraordinary virtuosity to musical ends. He was a huge inspiration and influence on my playing.

**SHERYL BAILEY:** We'll Be Together Again is without doubt a 'desert island' pick for me. The rapport between Gil Goldstein and Pat is breathtaking: the tempos, the statements of the melodies, the unity in expression between the two of them is the highest of arts.

**JOEL HARRISON:** Probably Consciousness only because it came at that formative period in my life when I was learning to play. Every tune is different. The solo on Impressions is mindblowing in its technical bravura, but so is Passata in a totally different way. Just take the title tune, a freaky jazz-rock psychedelic maze. This man was seeking infinity. He was a bebop mystic. I saw Joyous Lake performed live when it came out. Unforgettable.

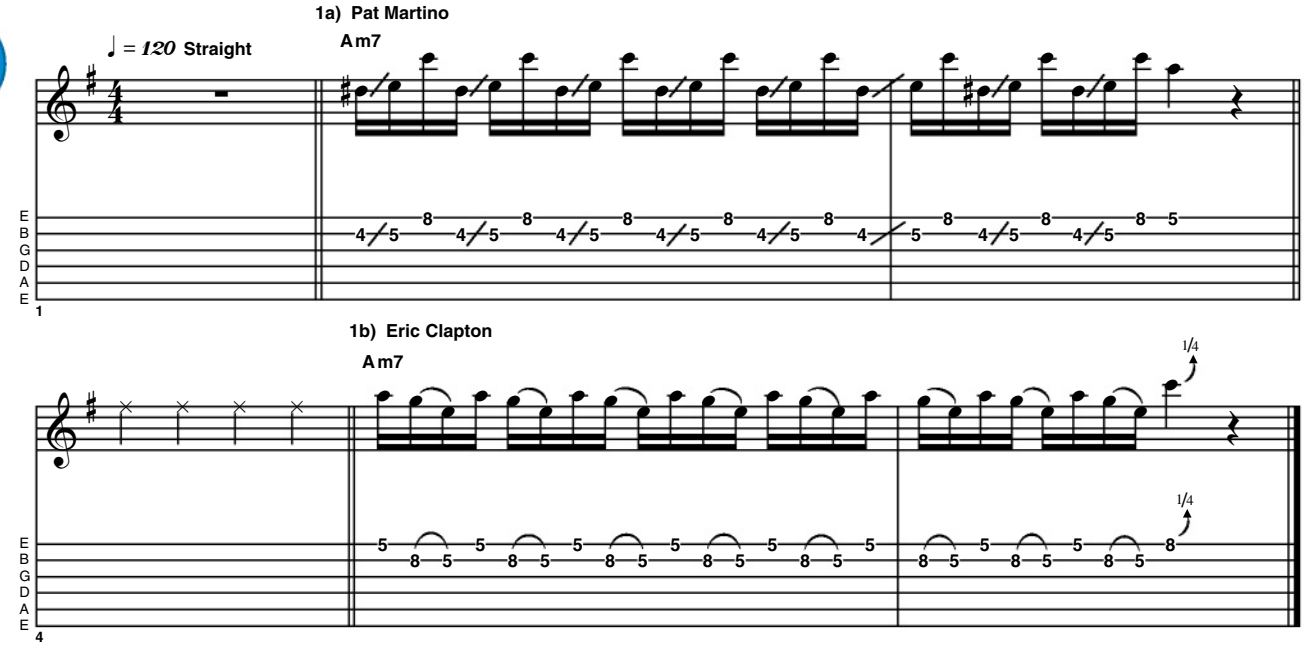
**TRACK RECORD** Pat's 1967 release, El Hombre (Consolidated Artists Productions), is a fiery debut featuring Pat playing with George Benson's organ trio. Pat's 1976 release, Baiyina (The Dawn Of Revelation), is a great example of his early fusion sound. Pat's 1987 release, Stone Blue (Muse), is a beautiful ballad album featuring Pat playing with a string section. Pat's 1997 release, Interchange (Blue Note), is a fantastic straight-ahead jazz album featuring Pat playing with Joe Lovano, Dave Holland and Jack DeJohnette. Pat's 2006 release, Live (Blue Note), is a live album recorded at Yoshi's in Oakland, California, featuring Pat playing with Adam Rogers and Todd Sickafoose. Pat's 2022 release, Remembering Clifford (Blue Note), is a tribute album featuring Pat playing with Benny Golson, Joe Lovano, Peter Bernstein and Jack DeJohnette.

CREDITN/ GETTY IMAGES

## EX1: CROSS-RHYTHMIC THREE-OVER-FOUR PATTERNS

We begin with a Martino three-note repetitious bluesy phrase in A Minor grouped in 16th notes (semiquavers) to create a three-against-four cross rhythmic pattern. In 1b) we see a very similar idea taken from Eric Clapton, but instead of a slide, we substitute a pull-off.

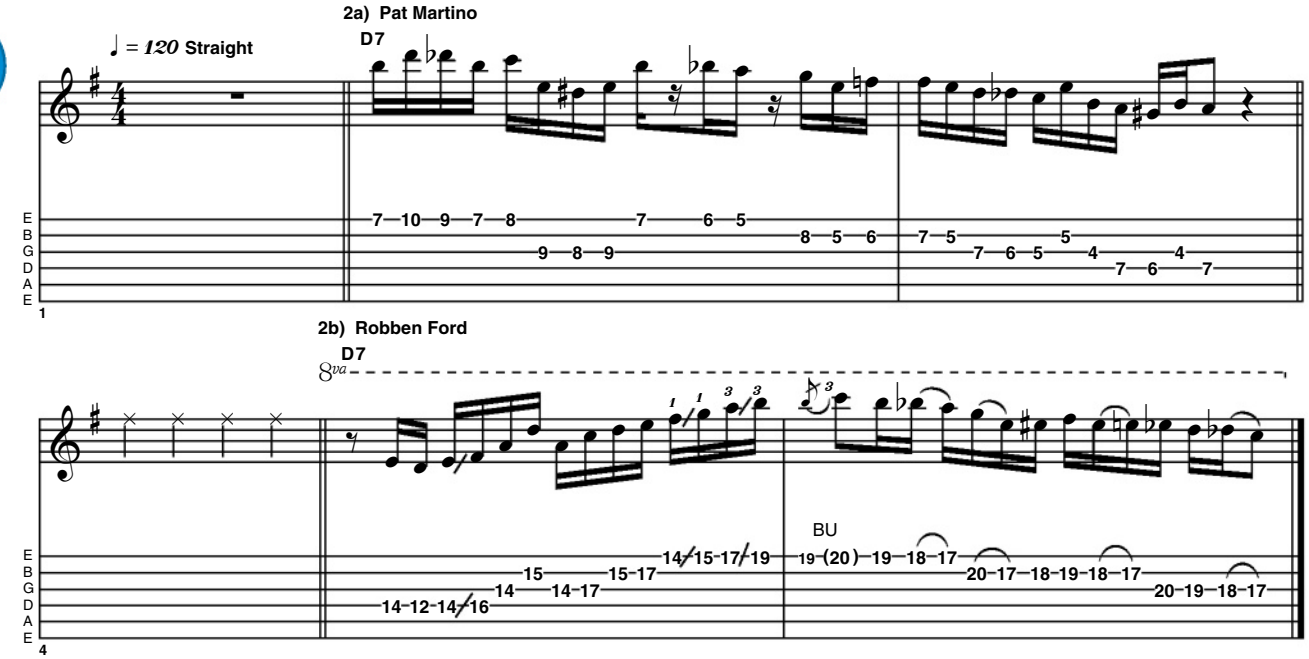
PLAY




## EX2: SAXOPHONE LINE ASSIMILATION

Pat creates long, flowing lines by juxtaposing an A Minor phrase mostly from A Dorian (A-B-C-D-E-F#-G) but also often including the maj7th (G#) to imply Melodic Minor against an underlying D7 harmony. The answering phrase, 2b) is from Robben Ford and uses a similar strategy, but with more slide and slurs.

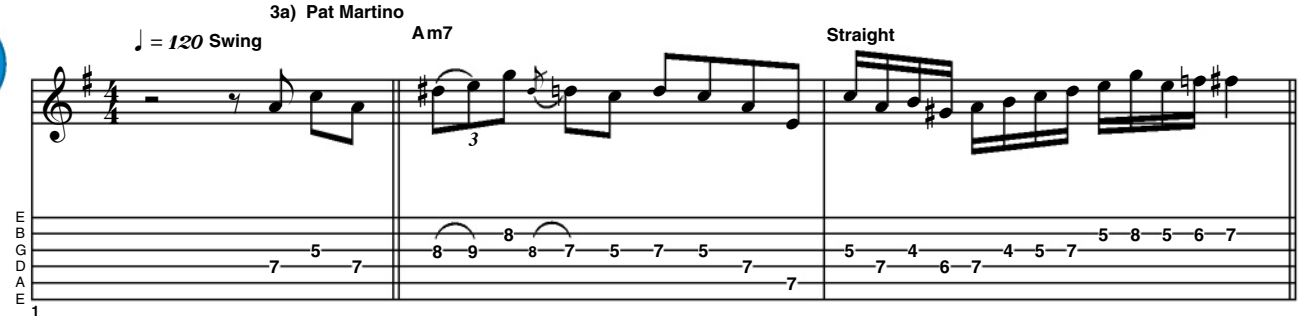
PLAY



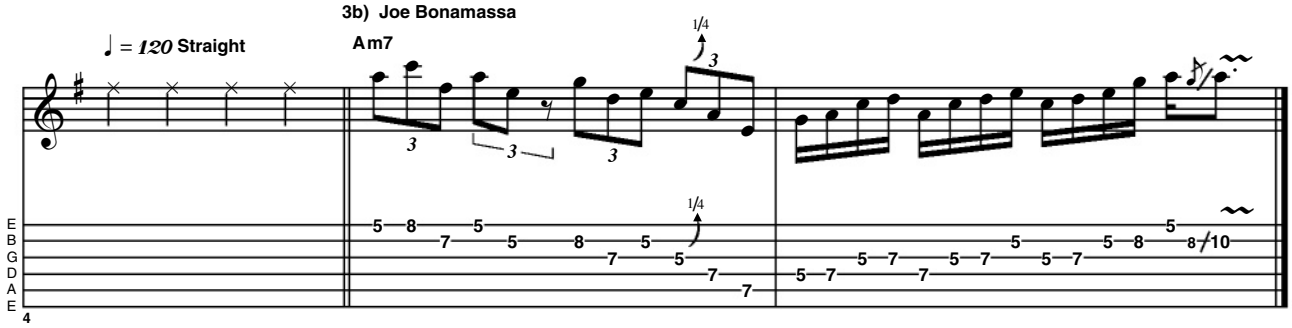

## EX3: MIXING SWUNGTRIPLET IDEAS WITH STRAIGHT PHRASING

Here Martino mixes triplet and swung eighth-note ideas with straighter 16th-note lines. Pat was an expert at the semiquaver feel over swinging accompaniments. The bluesy version comes from Joe Bonamassa, but we shift between a triplet-based shuffle into straighter, four-notes-per-beat terrain.

PLAY



3b) Joe Bonamassa

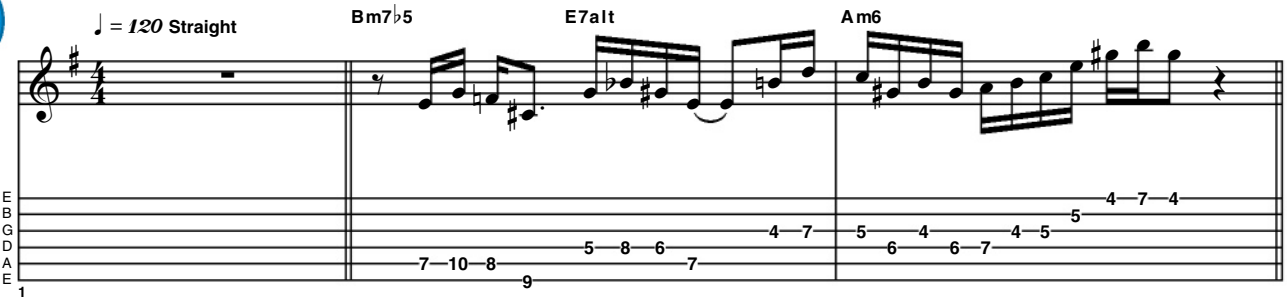



## EX4: MOTIF IMITATION

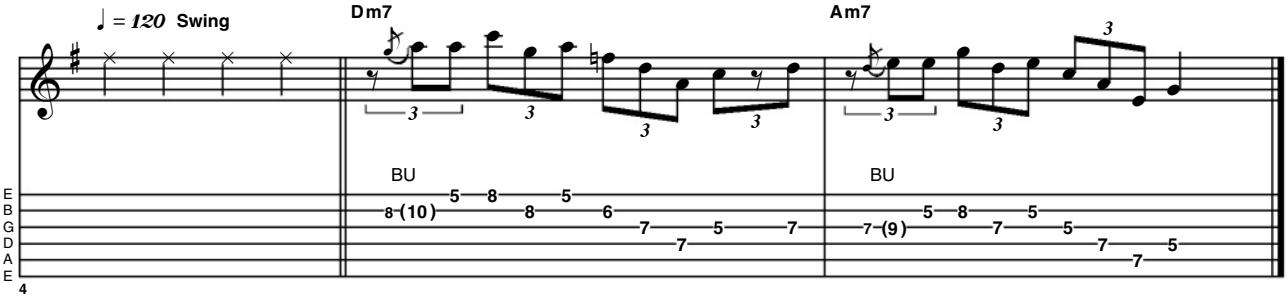
Here we see an example of Pat's motif imitation, where he plays a transposition of the same musical phrase against the three different types of chords that form the II-V-I sequence, in this instance in the key of A Minor (Bm7♭5-E7-Am). Pat would be thinking of D Minor against Bm7♭7, as Dm6 and Bm7♭5 share the same notes (D-F-A-B). For E7 we can juxtapose an F Minor idea, up a Minor 3d and for A Minor we can transpose this idea up a Major 3rd, giving us A Minor. We see a similar but simplified idea in 4b) with a Warren Haynes inspired phrase that follows both IVm (Dm7) and Im (Am7) with a transposed version of the lick.

PLAY

4a) Pat Martino




4b) Warren Haynes

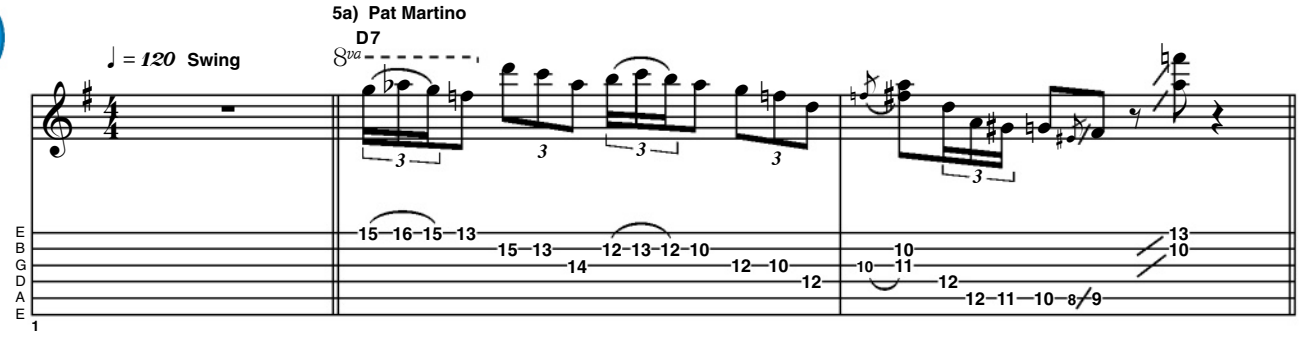



## EX5: SLURS AND ORGAN IMITATION

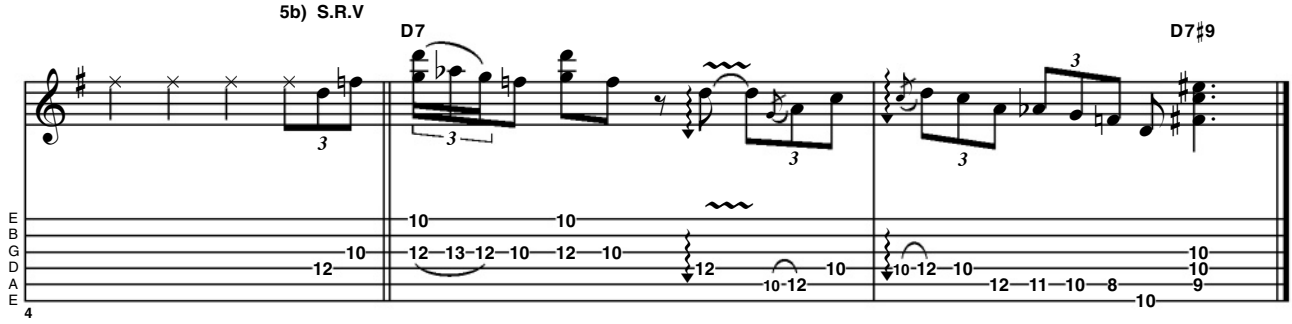
Pat's playing can be very bluesy at times and those years spent playing with Jimmy Smith and Jack McDuff certainly influenced some of these organ-like moments in his sound. For our Martino-inspired example and the following SRV blues line we're using a descending backwards pick rake to create a cascade of notes or muted percussive ghost notes. Both of these players frequently added double-stops to their sound and you'll find these reflected here also.

PLAY

5a) Pat Martino



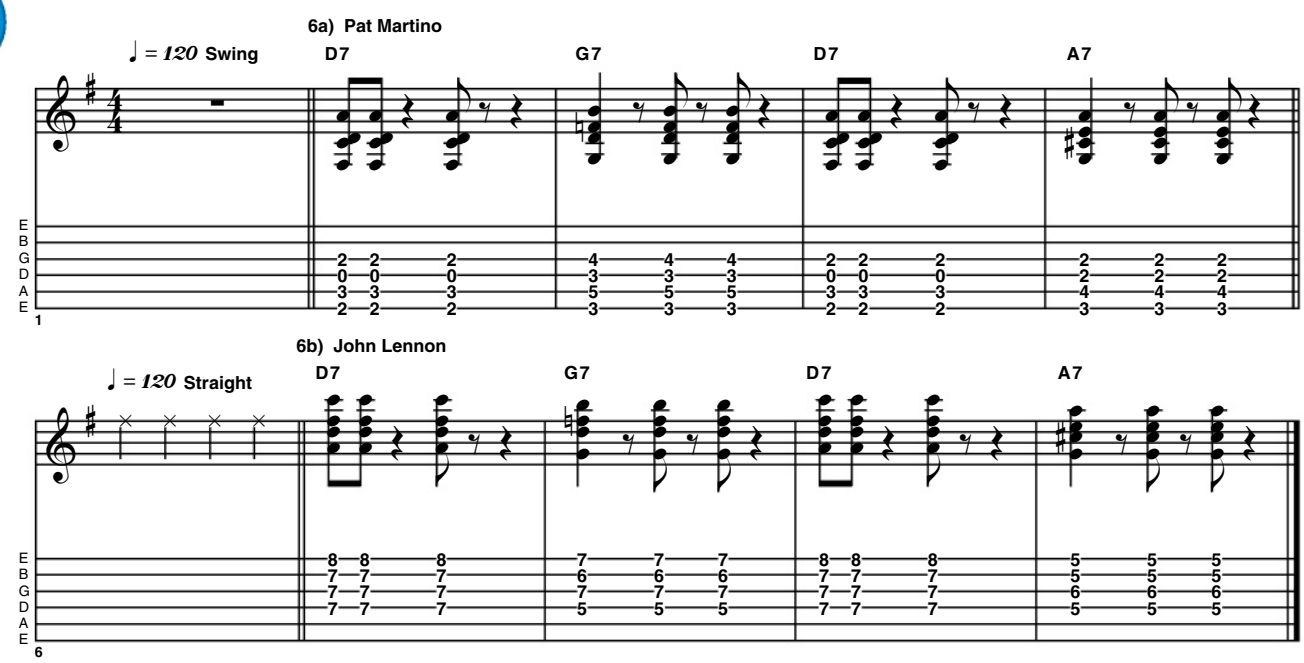

5b) S.R.V



## EX6: DROP-2 7TH VOICINGS

Martino had a very systematic approach to chord shapes, and a thorough understanding of all the possibilities when voicing these sounds in every register. This example demonstrates how Pat might select drop-2 voicings for a I7-IV- I7-V7 sequence in D (D7-G7-D7-A7), followed be a bluesy version of the same idea you might have heard coming from a rooftop performance in Savile Row from John Lennon's blonde Epiphone, albeit in a much higher register.

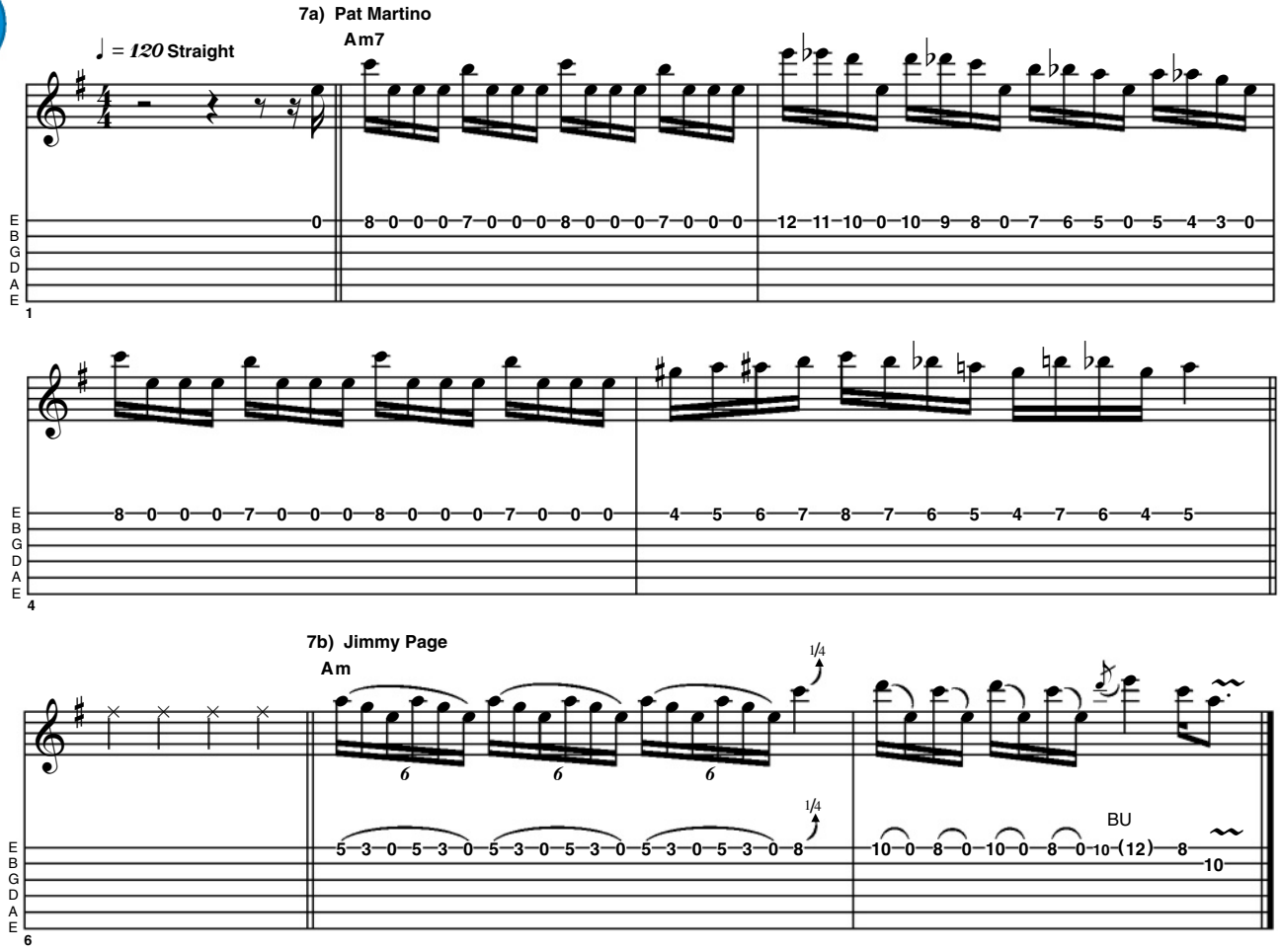
PLAY




## EX7: OPEN-STRING PEDALS

Our final comparative study considers how players as varied as Pat Martino and Jimmy Page both integrate open strings seamlessly into their sound. One major difference here is that Pat's take on this idea is exclusively picked, whileJimmy's includes lots of pull-offs and a couple of choice bends and curls along the way.

PLAY



## EX8: FULL SOLO

We end this study with a full and cohesive solo full of trademark Martino phrases against a blues in A Minor. One great thing about Pat's playing is that the rhythmic precision and the clarity of articulation make him a great candidate for transcription - you might need to invest in some slow-down software, however. Likewise, with this solo, learn it in small pieces if need be and feel free to slow the tempo down significantly, at least in the early stages of learning.

PLAY

# LOWELL MASON
# Nearer My God To Thee

ON VIDEO

Serenade friends and family with **Declan Zapala's** take on this soul-stirring hymn, infamous for being the last thing heard on the Titanic as it sank that fateful night.

**ABILITY RATING** Moderate

**Info** https://bit.ly/3vQ2iGT
**Key** G Major **Tempo** 80

**Will improve your…** ✔ Pick harmonics ✔ Tone projection ✔ Chord shifts

On the 15th April 1912 the British passenger liner, the RMS Titanic, struck an iceberg and sank in the North Atlantic ocean just five days into its maiden voyage from Southampton to New York City. There were several reports by those who survived that the haunting hymn presented in this month's classical arrangement could be heard echoing around during the ship's final moments and would have been played by the eight-piece house band led by violinist Wallace Henry Hartley, all of whom perished on that fateful night. The same song was sung by the crew of the SS Valencia when it sank off the coast of Canada just six years earlier so this hymn has a long association with the demise of ships.

Nearer My God To Thee is a Christian hymn, the lyrics of which were originally written in 1841 by the English poet and hymn writer Sarah Flower Adams. Various composers set the lyrics to different melodies and these appear as different hymns in different countries, but all taking the same title. The version that was reputedly heard on the Titanic, as popularised by the 1997 film of the same name, is the version written in 1844 by American composer and publisher, Dr Lowell Mason. The title he gave to the music that he set the text to was 'Bethany', though when sang as a hymn it takes its liturgical title. A big supporter of music education Mason was one of the founders of public school music education in the USA and founder of Boston Academy of Music, later renamed Opera Boston in 2003 before its eventual closure in 2012.

Nearer My God To Thee has continued to be popular in mainstream TV and film. More recently it was sung by the cast during the shocking final episode of the 2021 Netflix Horror Series, Midnight Mass, though as mentioned previously it was most famously played by the house band in the final scenes of James Cameron's 1997 film Titanic, depicted by the real-life string quartet 'I Salonisti' led by violinist Jonathan Evans-Jones. The tone and timbre of the classical guitar historically lends itself to melancholy and so is a perfect vessel for portraying the sombre and introspective nature of this month's arrangement. Pull at those heart strings by plucking over the sound hole as this will create a consistently warm tone with which to express this beautiful melody. Do enjoy it and I'll see you next month.

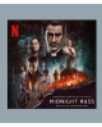
***"THE VERSION HEARD ON THE TITANIC (AND IN JAMES CAMERON'S FILM) WAS WRITTEN BY AMERICAN COMPOSER, DR LOWELL MASON"***

Jonathan Evans-Jones leading the orchestra on the film Titanic

**NEXT MONTH** *Declan arrange a lovely piece by Domenico Scarlatti, entitled simply* ***Sonata***

## TECHNIQUE FOCUS
### Free & Rest Stroke Tone

With Rest Stroke, the fingertip lands on the adjacent string right after plucking; with Free Stroke, the slightly angled pluck does not disturb the adjacent string. Ideally, both strokes would achieve the same warm tone but in reality the loudest, warmest tone we can achieve occurs when the string is released from a perpendicularly inward displacement. Aim to match your Free Stroke and Rest Stroke tone by fighting the urge to pull the strings with curled fingers and instead push them in with tall fingers as you pluck.



**TRACK RECORD** As previously mentioned this hymn was made famous in the 1997 film Titanic and later in the Netflix series Midnight Mass. The Titanic soundtrack (Sony Classical: 1997) contains the film's performance by the string quartet I Salonisti, led by Jonathan Evans-Jones. The Midnight Mass soundtrack (Maisie Music Publishing: 2021) presents the hymn as heard in a church, sung by a congregation.

CBS VIA GETTY IMAGES

## PLAYING TIPS

**SWEET MELANCHOLY** While not totally necessary, it is worth learning the main opening theme in a higher position on second and third strings as noted in the tab, as this allows for deeper vibrato through the pushing and pulling of the string from left to right. Playing the notes in higher positions also creates a sweeter more 'bell-like' tone. Certain lower voicings such as in bar 5 and bar 13 appear with guide lines to show where an audible glissando is desirable to create a more expressive line supporting the main theme. As it is such an emotive piece it is worth experimenting with different fingerings and varying vibrato from note to note, since this can reveal and add nuances to create a distinctive flow to the melody.

PLAY

VIDEO

## PLAYING TIPS

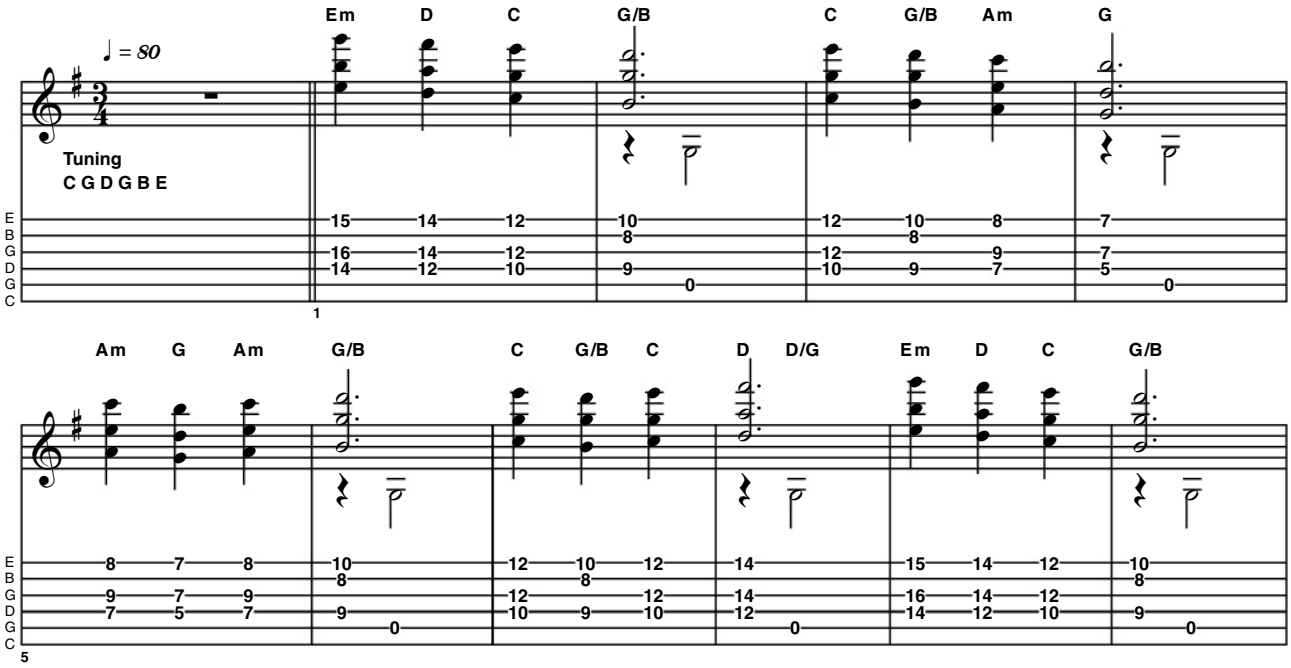
**PICK HARMONICS** In bar 14 once you have shifted up to the 8th-fret upper notes, reach to the 12th with the fourth finger for the G harmonic; the picking hand then plucks the upper two notes with 'm' and 'a' fingers, while the 'i' finger plucks the G harmonic, touching the node at the 12th fret with the thumb plucking the string. Pluck near the bridge to create a strong harmonic.

**STANDARD HARMONICS** Use 'm' and 'a' fingers to pluck all upper melody notes and chords, and pluck the G and D harmonics at the 12th fret with the thumb, using the 'i' finger to touch the node. Pluck any C harmonics as standard harmonics where the fretting-hand third finger touches the node at 5th fret and the picking-hand thumb plucks the string, again near the bridge.

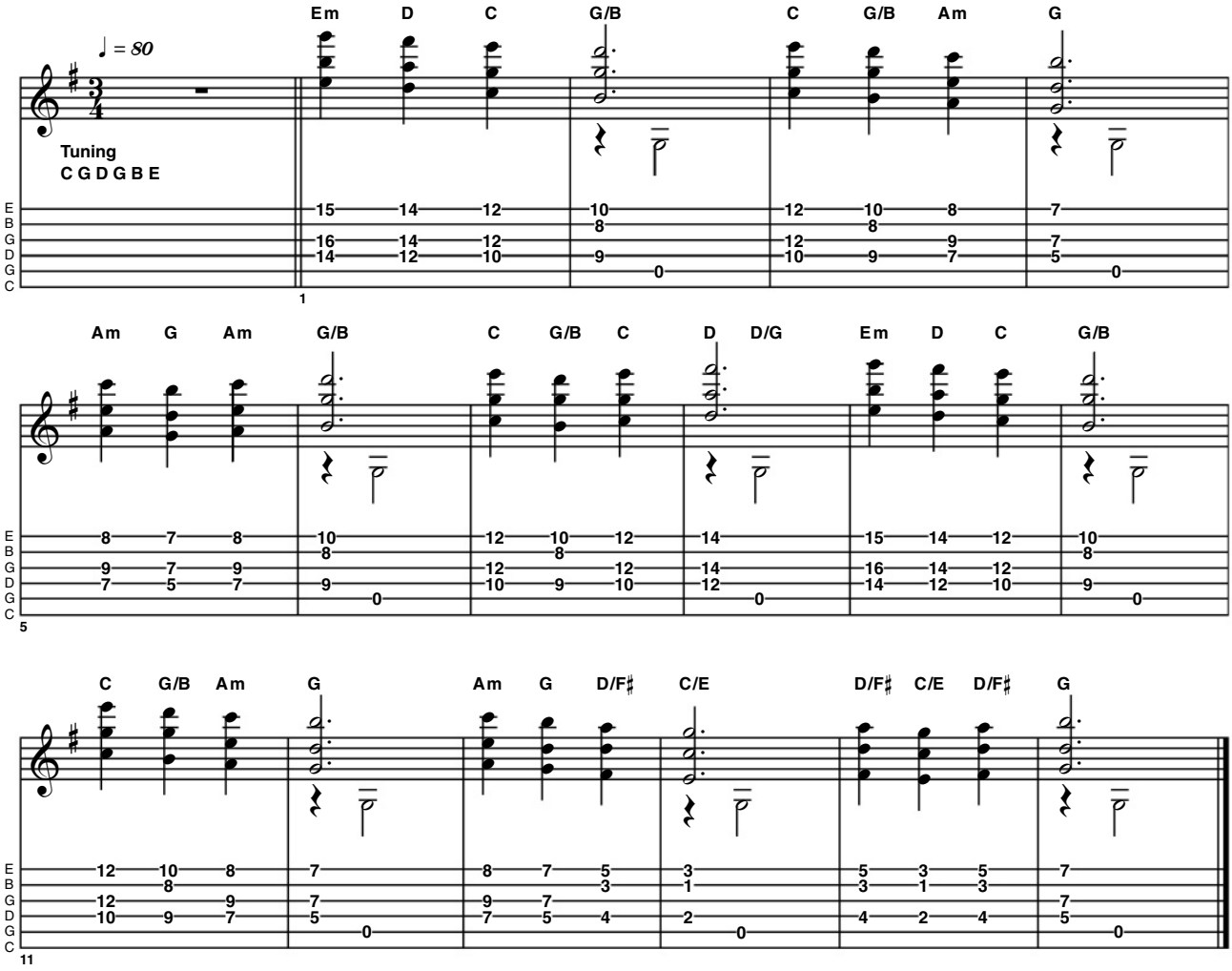
## EXERCISES

**EX1 TONE PRODUCTION** Here we play a Rest Stroke melody over a Free Stroke accompaniment. Pluck all 'a' finger notes with Rest Stroke and all others Free Stroke. Play the Rest Stroke melody strongly, but the Free Stroke notes softly, keeping the plucking-hand knuckles still above their respective strings.

PLAY

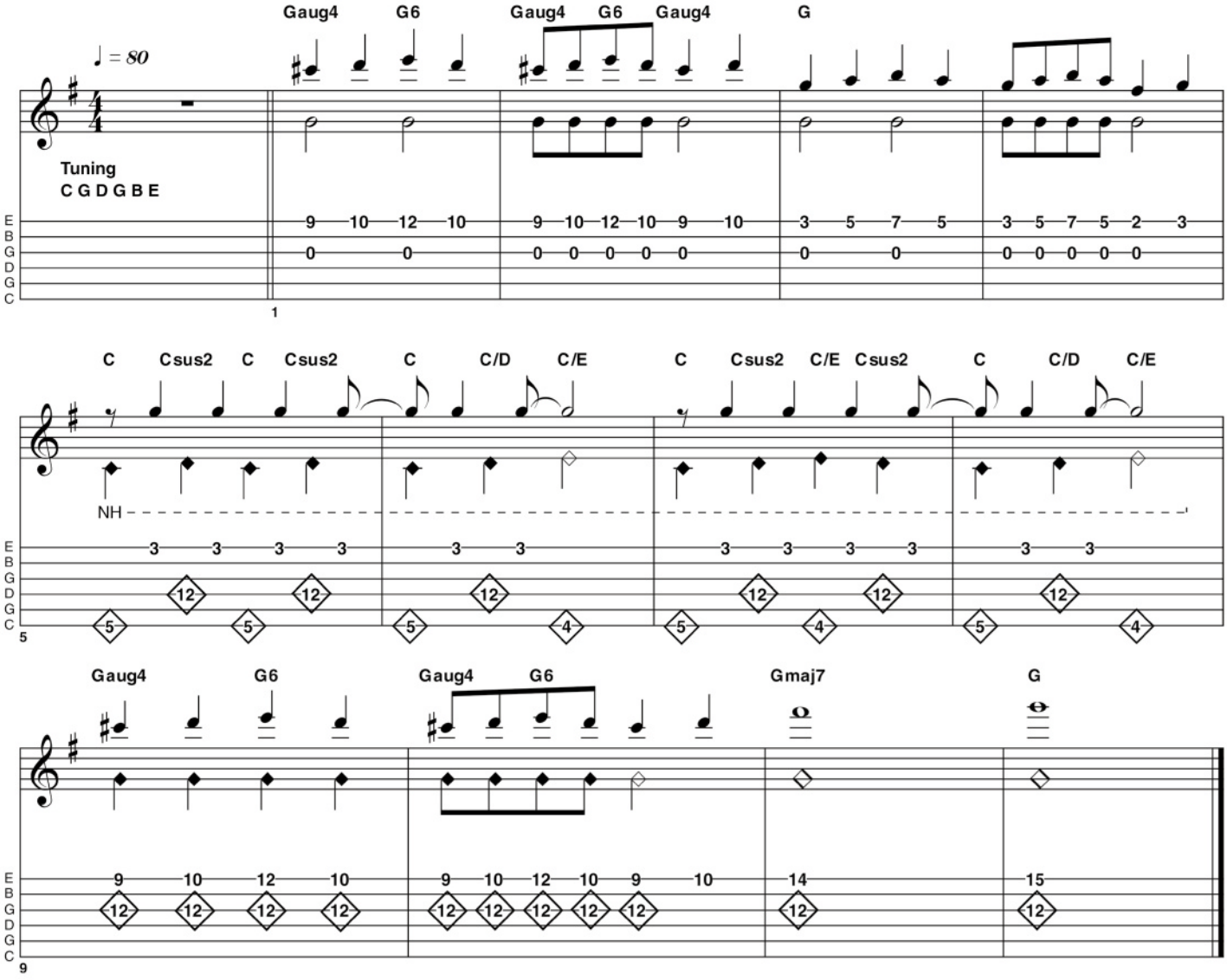



**EX2 THREE VOICE CHORD SHIFTS** This exercise explores the shifting chord technique during passages such as bars 9-12. Having a solid grasp of this exercise will make approaching these passages more musical and less technique orientated. Play as legato as possible with little silence between chords.



## EXERCISES

**EX3 MELODY AND PICK HARMONICS** The piece's final two lines have a particular technique that involves the simultaneous plucking of melody notes with natural harmonics underneath. The following exercise will help develop this technique. We start with plucking standard notes in the upper and lower voicings. In bars 5-8 we then alternate between natural harmonics and high Gs - all D harmonics are plucked as pick harmonics at the 12th fret, and the C and E harmonics are plucked as standard harmonics with the fretting hand touching the node of each harmonic at 4th and 5th frets respectively. In bars 9-12 all G harmonics are plucked as pick harmonics at the 12th fret, with the upper melody plucked using the 'a' finger.





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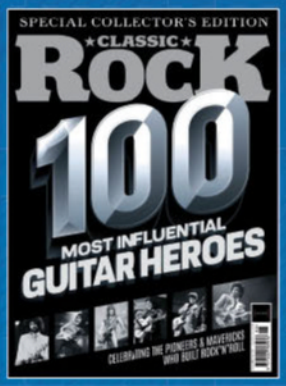

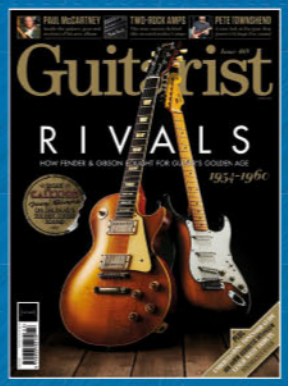

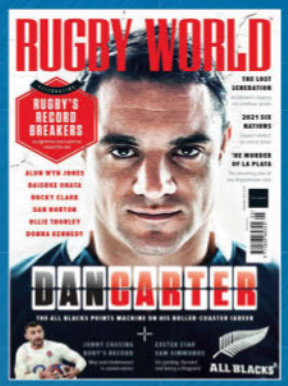


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# 30-MINUTE LICKBAG

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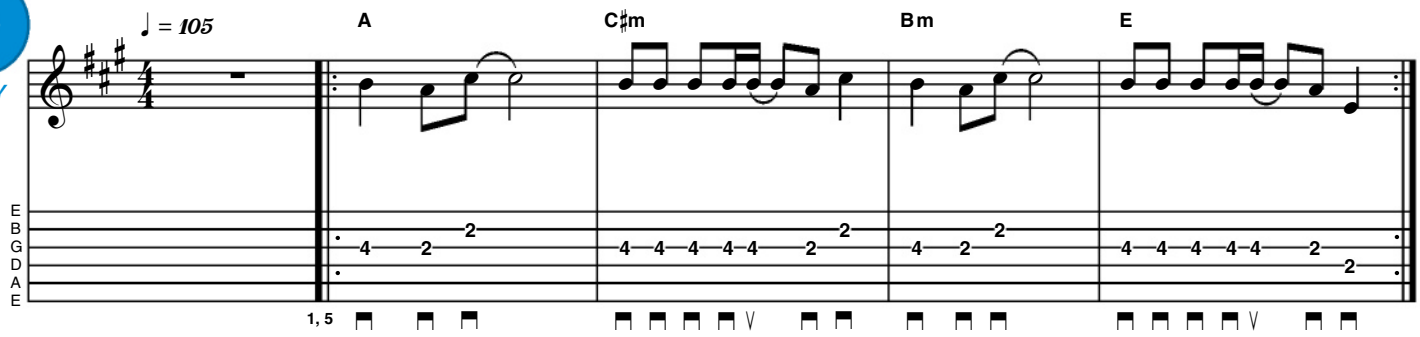
**Jamie Hunt** of BIMM Bristol brings you another varied selection of licks to learn at easy, intermediate and advanced levels.

## EXAMPLE 1 EASY LICKS – ROBERT SMITH (THE CURE)

This melody line uses the A Major scale and includes thematic variations. To bring further interest, the supporting chords change in each bar. This gives the impression of the melody covering a wider area of the fretboard. Look out for the up strokes in bars 2 and 4. They allow the melody to pick up momentum while maintaining a relaxed picking hand. To get the sound, use a clean tone but add flanger or chorus for some shimmer, plus a touch of reverb.

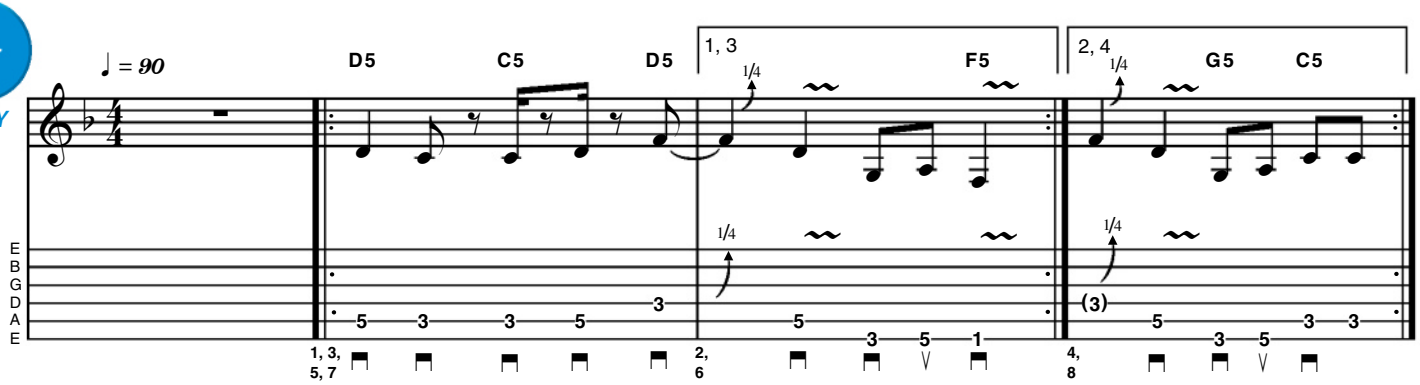
PLAY




## EXAMPLE 2 EASY LICKS – SCOTT HOLIDAY (RIVAL SONS)

Despite being played entirely with single notes, this riff achieves weight by starting and ending each phrase with notes that land on the beat. The second half of bar 1 (and 3 when the phrase repeats) features notes that avoid starting on the beat, and this enhances the sense of groove. Take care with your note lengths, as the spaces between are equally important to the phrasing. For the sound, use your bridge pickup, add some fuzz, and use a heavy pick attack.

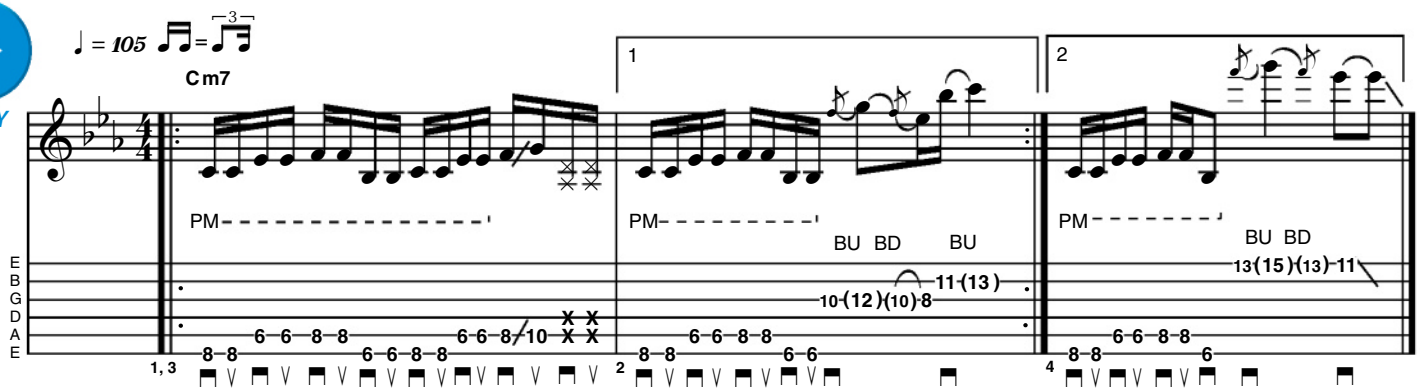
PLAY




## EXAMPLE 3 INTERMEDIATE LICKS – EDDIE HAZEL (PARLIAMENT-FUNKADELIC)

These phrases use a repeated, 16th-note figure. To make it sound funkier, they are played with a swung feel. Palm mute the 16ths to soften the dynamic and enhance the rhythm. During the phrase endings, unmute the strings and use down strokes to lift the energy. For the tone, use your bridge pickup and a moderate amount of gain – enough to add body to your notes while retaining definition during the muted 16ths. Add phaser for that psychedelic edge.

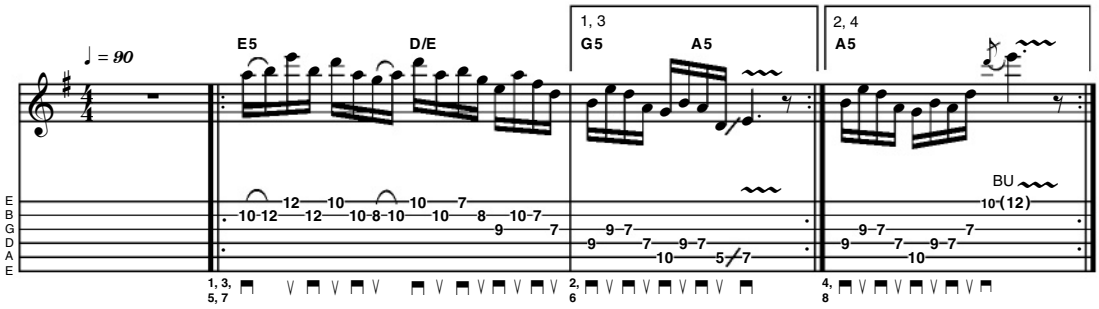
PLAY



## EXAMPLE 4 INTERMEDIATE LICKS – **PETER FRAMPTON**

Frampton adds interest to the Minor Pentatonic by using adjacent notes on neighbouring strings. These intervallic 4ths allow him to zig-zag around the scale with less conventional phrasing. Use the same fretting finger for both notes and roll your fingertip. Set your amp to moderate gain, and boost the mids.

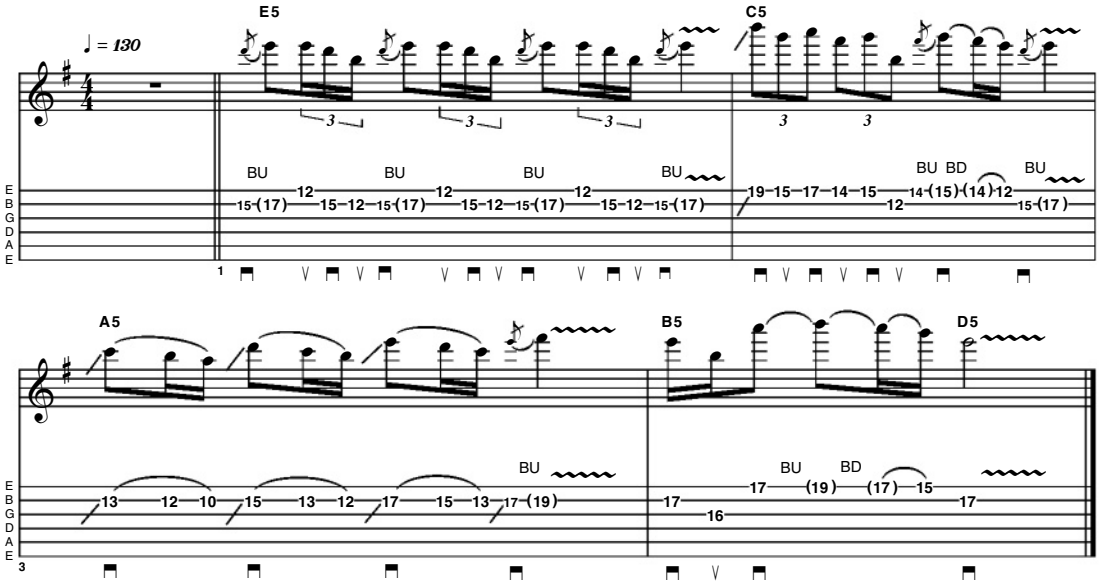
PLAY




## EXAMPLE 5 ADVANCED LICKS – **ADRIAN SMITH (IRON MAIDEN)**

Start each triplet sequence with an up stroke (bar 1), so bends land on the beat with a down stroke. The single-string approach in bars 2-3, allows for melodic sequences to be established, before returning to a Pentatonic blues lick in bar 4. Use overdrive to boost the gain and sustain. Then, add chorus and delay.

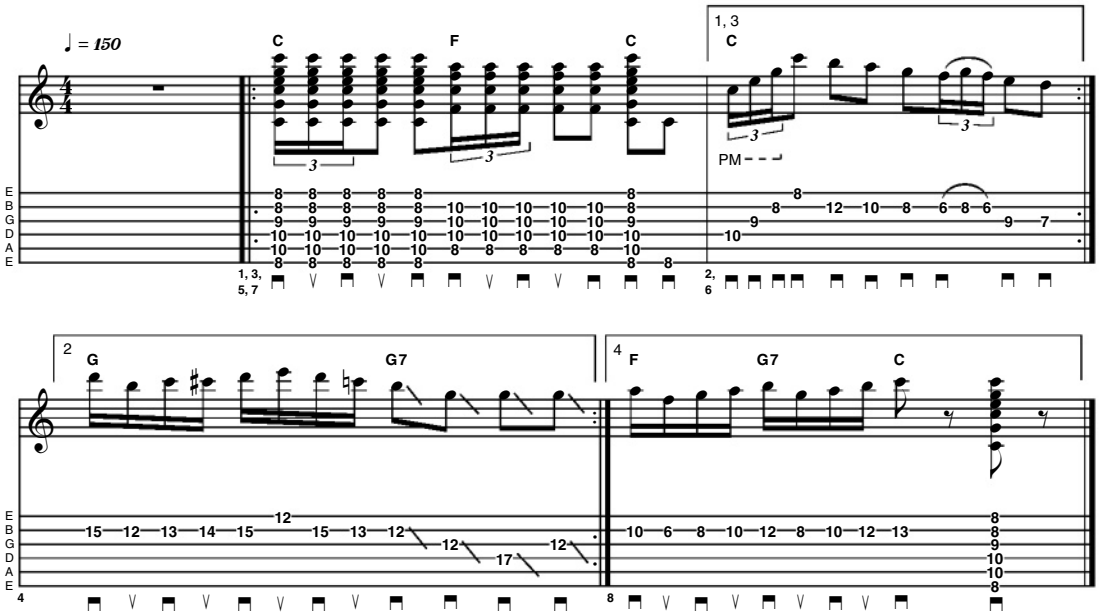
PLAY




## EXAMPLE 6 ADVANCED LICKS – **ROY CLARK**

This sequence alternates between rapid, 16th-note strumming and single-note, melodic sequences. Keep your wrist as relaxed as possible for the fast-strumming sequences. During the eighth-note slides (bar 4), alternate between first and second fretting finger. Use neck pickup, roll back the tone then add reverb.

PLAY



# JOANNE SHAW TAYLOR

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This month, **Phil Short** examines the style of a critically acclaimed British artist who's worked with the likes of Joe Bonamassa and Josh Smith.

Joanne Shaw Taylor rocking out on her glorious sunburst Les Paul

**ABILITY RATING**

✪ ✪ ✪ ✪ ✪ Intermediate

**Info**
**Key:** Various
**Tempo:** Various
https://bit.ly/3vQ2iGT

**Will improve your**
✔ Natural Minor vocabulary
✔ Fast trills
✔ Minor 9 chord extensions

Joanna Shaw Taylor is a blues-rock guitarist, singer and songwriter from the UK. Like many of the great players we've explored in this column, Joanne was making a name for herself at just 16 years old. Dave Stewart of Euthrythmics invited her to join his supergroup after hearing her play and now, seven albums into her career, she has earned the praise of Jimmy Cliff, Joe Bonamassa, Stevie Wonder and Annie Lennox, to name just a few.

Growing up in the West Midlands, Joanne came from a music loving family, her father having been a guitar enthusiast in his earlier years. Joanne started out with classical guitar lessons at school and quickly fell in love with playing the instrument. At round 13 years old her dad introduced her to the music of Stevie Ray Vaughan and she was instantly gripped by the blues bug. Particularly drawn to the freedom within the blues genre, Joanne devoured as much of the music as she possibly could

Hailing from England's 'Black Country', Joanne frequently attended gigs at The Robin, a popular establishment for blues-rock focused bands with artists like Matt Schofield and other young musicians coming through around that time.

Joanne's sound has a broad range of stylistic influences while maintaining a core blues guitar style and vocabulary. Her songwriting includes elements of rock, pop and soul, helping her to break away from the commonly favoured I-IV-V chord progressions that are the backbone of much traditional blues music.

Her career has led her to work with some of the biggest names in modern blues guitar, sharing the stage with players like Eric Gales, having her albums produced by Joe Bonamassa and working with other top flight musicians including Josh Smith.

Joanne has a refreshing approach to her blues style, and while she references much traditional blues vocabulary, is never afraid to branch out of the usual Major and Minor Pentatonic style phrases and employ entire scale runs, particularly drawing on the Natural Minor in Minor blues contexts. This is fairly unusual for blues players who often favour the Dorian tonality in Minor keys. Joanne's phrasing is wonderfully lyrical and she combines this with fast trills that often move back and forth between the 5th and ♭6 degrees. She also particularly loves the Minor 9th sound, and often resolves her bluesy phrases to the 9th. In our two studies this month we explore many of these approaches, firstly in a pop-rock type context and then over a Minor 6/8 ballad.

**NEXT MONTH** *Phil explores the sophisticated but fiery approach of the wonderful* ***Eric Gales***

## Get the Tone

Joanne loves the raunchy tone of the Fender Telecaster, but is equally at home on a Gibson Les Paul, and can regularly be seen playing both. Her tone is thick and saturated, so keep the gain fairly high on this one, with plenty of mids. Try plentyof drive if using the bridge pickup, but back it off a touch if you prefer the neck tone. Add reverb or delay to taste.

**TRACK RECORD** With six studio albums and a live one to boot, Joanne has an impressive back catalogue of music. The title track of her debut release, White Sugar showcases her wonderfully raw and energetic playing while, to catch a bit of that 'hot blues' vibe, Stop Messin' Round is a strong contender from her latest release of cover tunes. Produced by Joe Bonamassa it's entitled simply, The Blues Album.

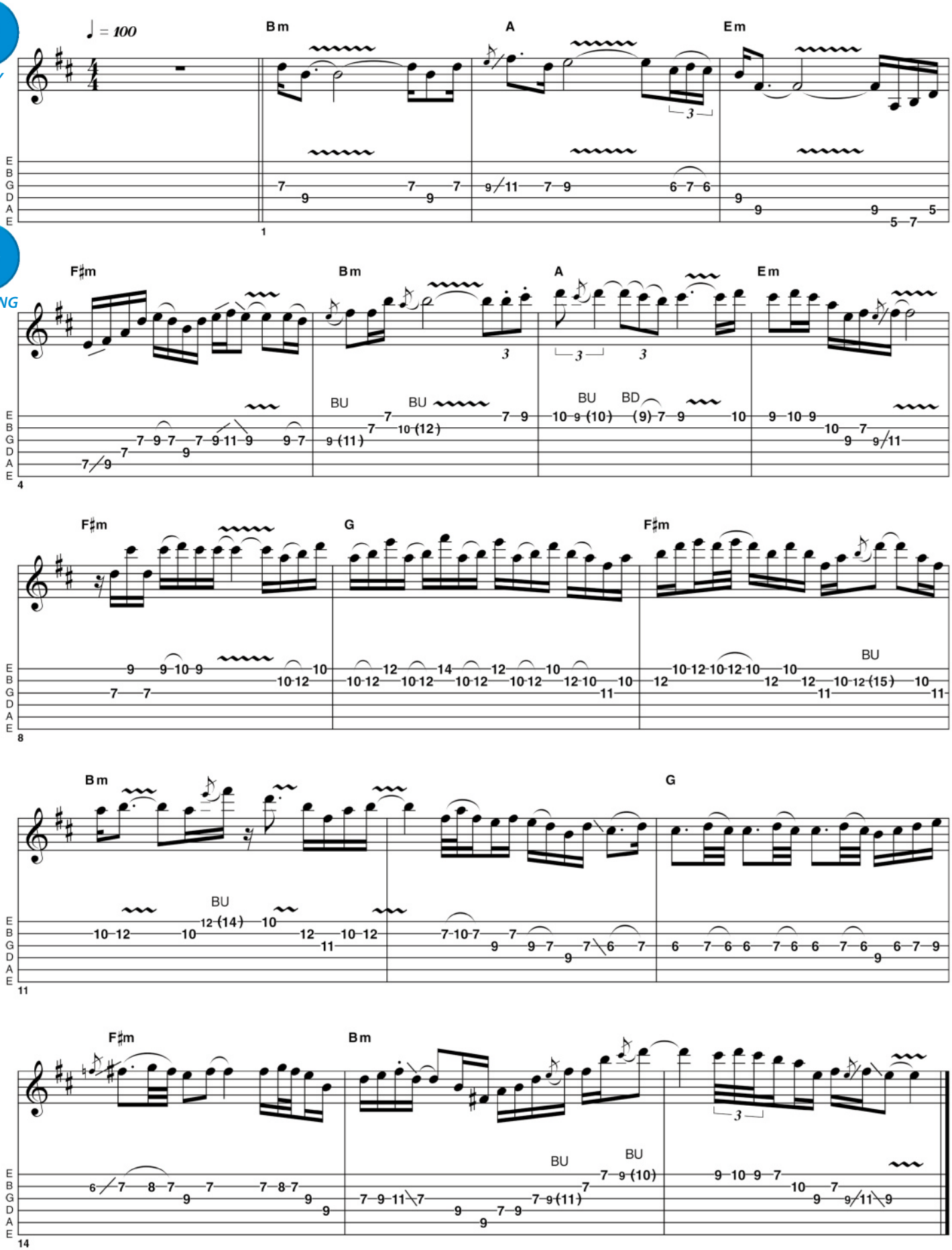
HARRY HERD/WIREIMAGE

## EXAMPLE 1 **POP-ROCKER**

**This study focuses on Joanne's use of trills, as well as triads found within the Pentatonic framework that give her lines a wonderfully lyrical quality.**

PLAY

BACKING

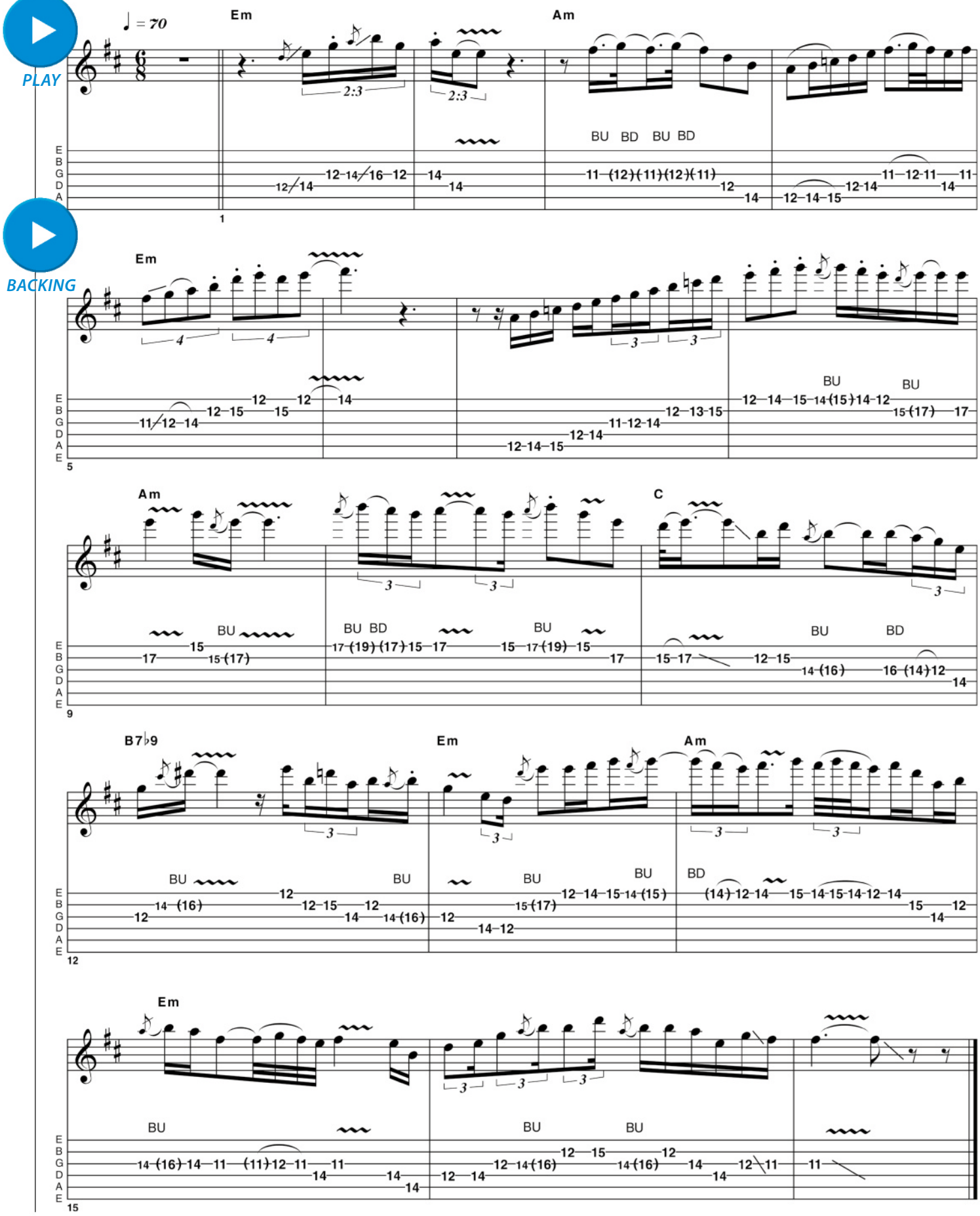


## EXAMPLE 2 MINOR 6/8 BLUES

**This study focuses on Joanne's use of the Minor 9th and the Natural Minor scale in conjunction with Pentatonic vocabulary to create lyrical sounding melodies.**

PLAY

BACKING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# GOOD TO GO

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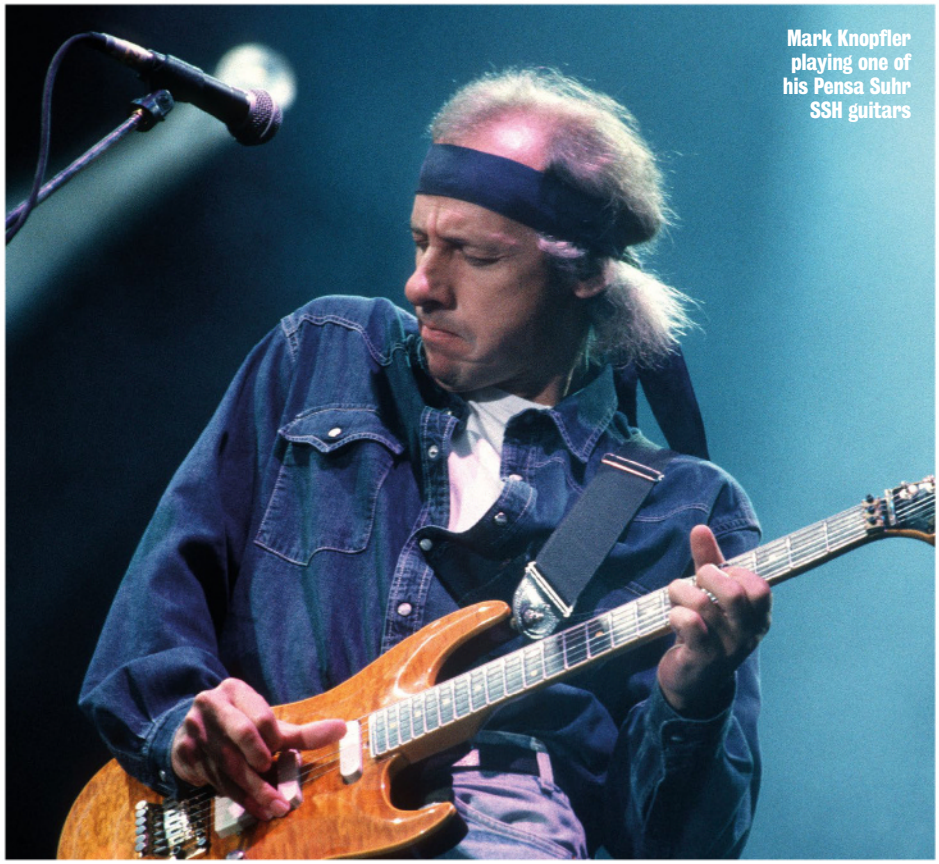
# DIRE STRAITS

Brought to you by...
bimm brighton

**Martin Cooper** checks out the game changing style of the man who played clean Strat sounds when the world was into distorted Gibson tones.



Mark Knopfler playing one of his Pensa Suhr SSH guitars

**ABILITY RATING**

★★☆☆☆ **Moderate**

| Info | Will improve your |
|---|---|
| **Key:** Am | ✔Part writing |
| **Tempo:** 115bpm | ✔Fingerstyle technique |
| https://bit.ly/3vQ2iGT | ✔Theory knowledge |

Dire Straits were formed in 1977 by brothers Mark and David Knopfler, with both brothers playing guitar and Mark also singing lead vocals. They were joined in the early years by bass player John Illsley and drummer Pick Withers, and it is this line-up that recorded its debut album in 1978. The band's sound was markedly different to their contemporaries and shared more in common with generic pub rock than it did with punk, disco or rock of the late 1970s. Following a gig at London's Rock Garden in 1977 the band were turned down in their initial attempts to sign a record deal, but after the demo version of Sultans Of Swing gained some radio play, they were immediately signed by Vertigo Records.

The debut album led to a huge amount of success including a top 10 UK and US single with Sultans Of Swing, the album also going into the top 10 in every country in Europe; a sold-out tour and Mark Knopfler and Pick Withers being chosen by Bob Dylan to play on his next album - not too bad a success rate for an album that only cost the band a paltry £12,500 to record.

More and more success followed, culminating in one of the standout performances at Live Aid in 1985 and the mega success of the classic album Brothers In Arms. Mark Knopfler has gone on to achieve a great deal of success as a solo artist, as part of a duo with Chet Atkins, working with artists such as James Taylor, and as a producer, including producing an album for Tina Turner.

Knopfler's guitar phrasing and tone are unique and beautifully musical. He is truly one of the few guitarists who can say more with one note than most can say with 100. His technique is equally unique, and he plays entirely with his fingers, without a pick. This has led to some of the most instantly recognisable riffs, fills and solos in the history of rock music.

Knopfler was initially influenced by artists such as Elvis Presley, James Burton and BB King and his playing has always

> *"Mark Knopfler's guitar style is unique and beautifully musical"*

featured a blend of rock and roll, country and blues, as well as classic rock influences. An additional foray into country in the form of a collaboration with Emmylou Harris also led to success for the Dire Straits front man.

Our track is in the key of A Minor A-B-C-D-E-F-G, but a D Major chord is implied by the lead guitar line. This makes the melody more in tune with A Dorian A-B-C-D-E-F#-G. You will also notice an E Major chord at the end of the progression, which implies E Phrygian Dominant - E-F-G#-A-B-C-D.

Play with a relaxed feel and use fingers only if possible, as this will sound most authentic to Mark's sound and style.

**NEXT MONTH** *Martin looks at the riffy style of Canadian prog band Rush's* ***Alex Lifeson***

## Get the Tone

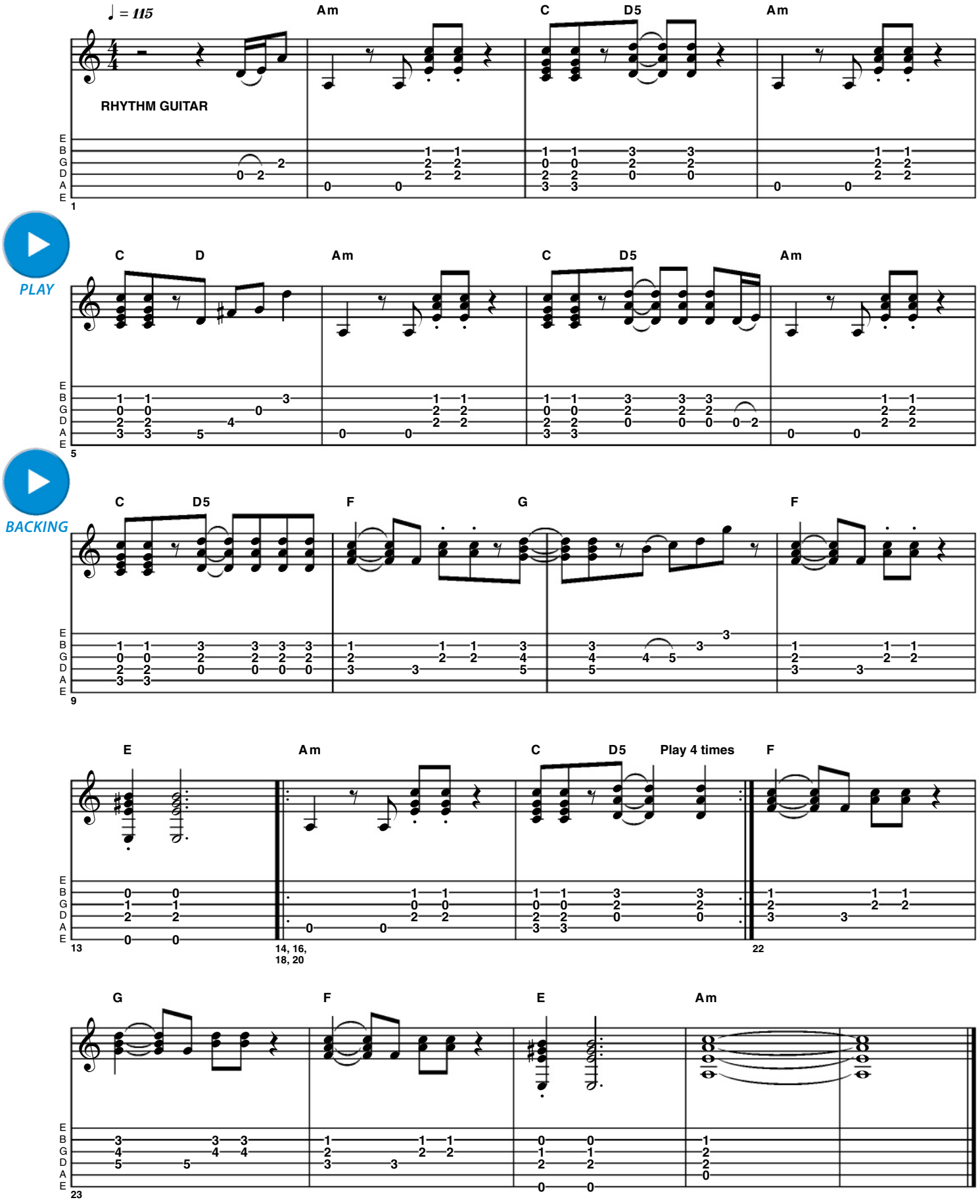
Knopfler mainly plays Fender Strats and Gibson Les Pauls, plus a Pensa Suhr custom built by John Suhr so that the HSS configuration and mahogany body could be used for Strat and Les Paul tones. He's used Fender, Marshall and Soldano amps. For our piece, aim for a very clean single-coil sound, with some compression, if you have it, and reverb.

**TRACK RECORD** The eponymous and groundbreaking debut album from 1978 features the mega-hit Sultans Of Swing, and Water Of Love, while Making Movies released in 1980 includes Romeo And Juliet and Tunnel Of Love. The classic album Brothers In Arms features Money For Nothing and Walk Of Life, as well as the stunning title track with its distorted and instantly recognisable Les Paul riff.

ROB VERHORST/REDFERNS

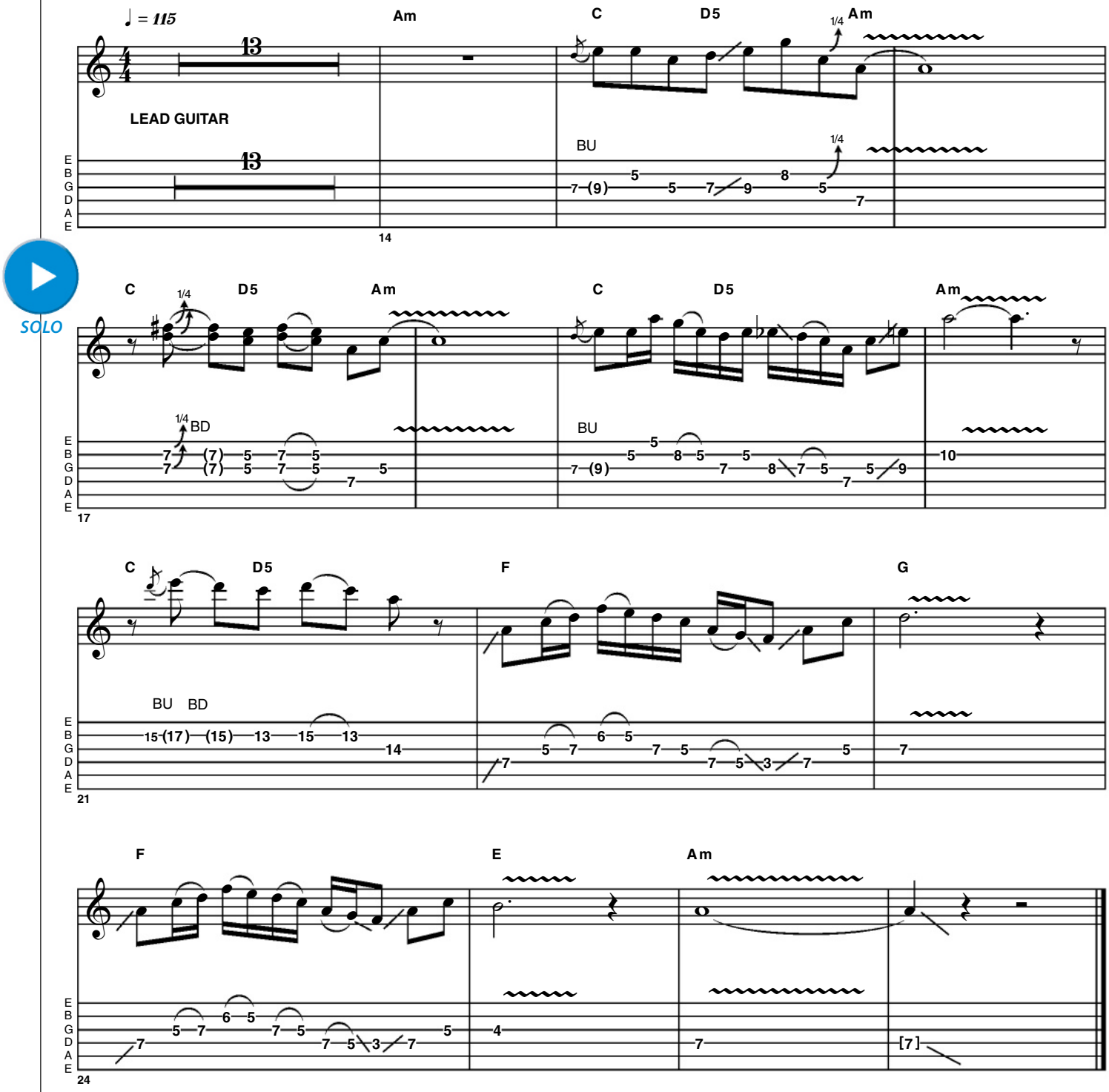
## EXAMPLE 1 **RHYTHM**

The track should be played entirely with fingers and thumb. When playing the rhythm parts, use natural dynamics of loud and quieter chords and notes as you see fit. Playing fingerstyle is a great way to approach working controlled dynamics into your guitar style.



## EXAMPLE 2 SOLO

Again, like the rhythm parts all the lead should be played fingerstyle. In general, the low notes should be played with the thumb and the rest of the notes in the part chords and melody should be played with first, second and third fingers. Keep your approach laid back, and remember to play with dynamics.



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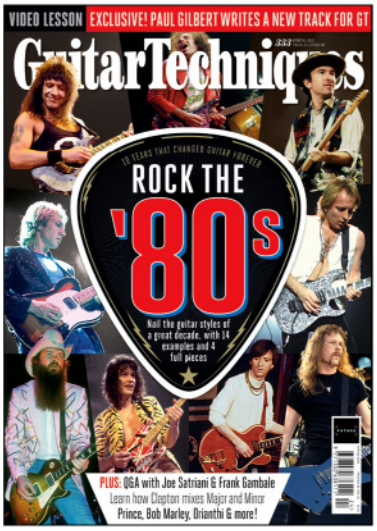


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# SHAWN LANE

Brought to you by... rockschool®

This month **Charlie Griffiths** pays respect to a man that some assert was the fastest guitarist that ever lived, the late great Shawn Lane.

The legendary shredder Shawn Lane with his Vigier guitar

**ABILITY RATING**

★★★★★ Advanced

| Info | Will improve your |
|---|---|
| **Key:** Various | ✔ Alternate picking |
| **Tempo:** Various | ✔ Wide stretch legato |
| https://bit.ly/3vQ2iGT | ✔ Rhythmic phrasing |

Shawn Lane was born in Memphis in March 1963. Shawn started playing the family piano and developed a style very similar to his guitar technique, with waves of fast notes and structures more akin to modern classical music. After picking up the guitar he joined southern rock band Black Oak Arkansas, with whom he played at Bill Clinton's inauguration as Governor of Arkansas in 1979.

By his late teens Shawn had developed his mind-boggling speed, and it is at this point that shred guitar producer Mark Varney invited him to appear on the 1991 album Centrifugal Funk, alongside Brett Garsed and Frank Gambale. His 1992 solo album Powers Of Ten put Shawn on the map, his esoteric combination of jazz, classical and rock styles showing a depth beyond mere notes-per-second. Written primarily on piano, the album's influences are as broad as Coltrane, Debussy, Hendrix, Oscar Peterson, Chopin and Holdsworth.

Shawn was soon to collaborate with Swedish bassist Jonas Hellborg; a musical kinship that lasted from 1995 until Shawn's untimely death in 2003, aged just 40. Hellborg and Lane produced seven albums together, from Abstract Logic in '95), to A Transcontinental Gathering in 2003. These albums were a form of Indian inspired classical fusion, during which Shawn would often play and sing lines simultaneously. Our five examples cover the range of Shawn's history, starting with a wide stretch Half-Whole Diminished lick, using Minor 3rd stretches between first, second and fourth fingers. He would often take this shape and move it around the fretboard at impossible speeds, creating a collage of sound, uniquely his. Example 2 is a shred fusion A Minor Pentatonic lick phrased in fives, instead of the regular four notes per beat. This squeezing of extra notes into the beat creates a more improvised feel. Example 3 is an extension of the odd-note grouping concept, with a clean-toned lick using groups of six, seven and eight notes

*"His 1992 solo album Powers Of Ten put Shawn Lane on the map"*

per beat, which makes for an alternate picking challenge.

Our fourth example explores Shawn's Indian music with Jonas Hellborg. This rhythmic lick uses an E Mixolydian (E-F#-G#-A B-C# D) tonality which, in Indian music, is called Raga Khamaj. It focuses on the intervals 1-3-4-5-♭7, which you can also think of as Minor Pentatonic with a Major 3rd. This shape has a very nice Indian flavour and is reminiscent of the Beatles' Strawberry Fields sitar melody, too.

Our final example is an Augmented lick using legato with Major 3rd stretches between fingers. Make sure your fretting hand is warm and feels loose before attempting this, and, as with all of the the examples, start slowly and build up the accuracy before speeding up.

**NEXT MONTH** *Charlie brings you five new licks in the style of the incredible* ***Jason Becker***

## Get the Tone

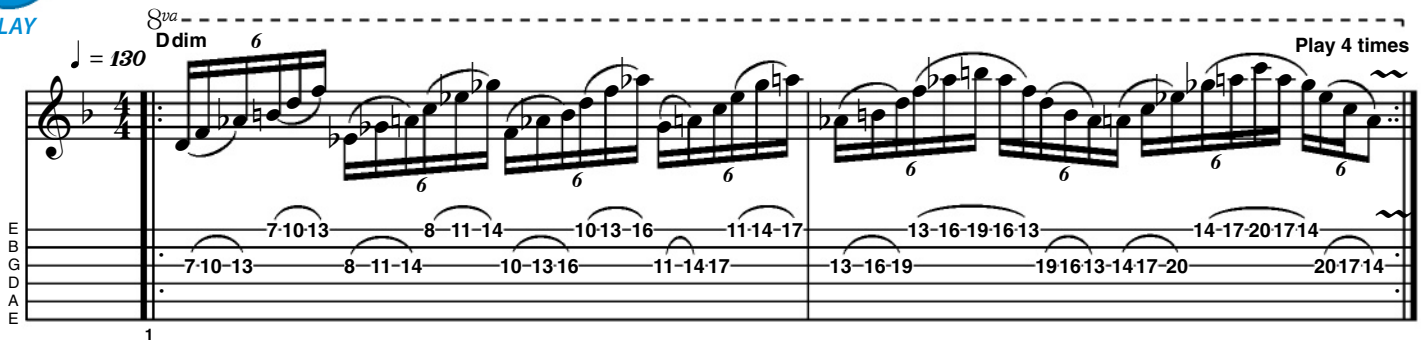
Shawn, like Guthrie Govan after him, did not use an exclusively high-distortion 'shred' tone, instead preferring to use whatever sound he felt suited the music or even the moment. So, set your amp (or model) to its 'sweet spot' where it's just starting to get 'warm', then use whatever drive or distortion tone you feel suits our examples. Add just a little reverb to taste.

**TRACK RECORD** In order to set Shawn into musical and timely context, you must check out the Mark Varney produced Centrifugal Funk album, which features not only Lane, but also other 'newcomers' Brett Garsed and Frank Gambale. But it was his solo debut, Powers Of Ten, that really showed what he was capable of, and this album should loom large in any lover of rock or fusion guitar's record collection.

## EXAMPLE 1

Use first, second and fourth fingers to hammer-on two Minor 3rd stretches on the third string, then skip a string and repeat the shape on the first string, to create a Diminished 7 arpeggio (1-♭3-♭5-𝄫7). Next, move the shape up a semitone, then a tone, then a semitone for a Half-Whole scale (1-♭2-♭3-3-♭5-5-6-♭7) lick.

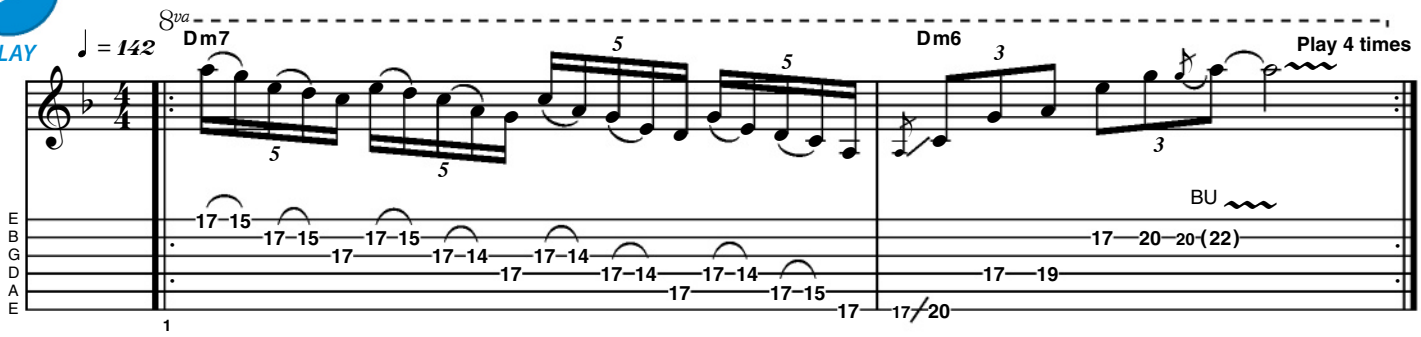
PLAY




## EXAMPLE 2

This lick superimposes the A Minor Pentatonic scale (A-C-D-E-G) over a Dm7 chord, to create a cool D Dorian fusion sound. Start with third finger and pull off to first finger on first, then second string, then land on the third string with second finger. Repeat this five-note fingering throughout the scale shape all the way down to the sixth string. Finish the lick with some triplet phrased string skipping and a tone-wide bend.

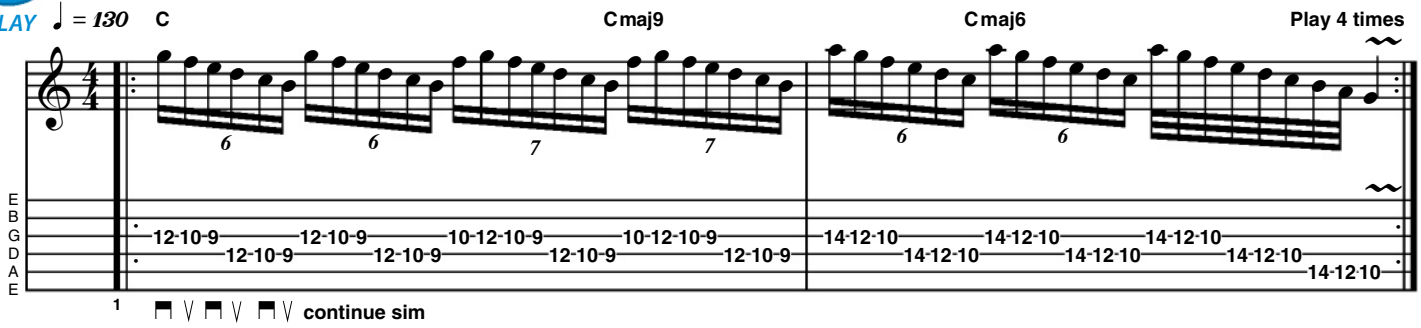
PLAY




## EXAMPLE 3

This lick is based in C Major scale (C-D-E-F-G-A-B) using three-notes-per-string scale patterns. Start with the typical descending sixes, using alternate picking, then on beat 3, add an extra note at the beginning to create a seven-note phrase. Alternate between the sixes and sevens and finish with a flurry of 32nd notes.

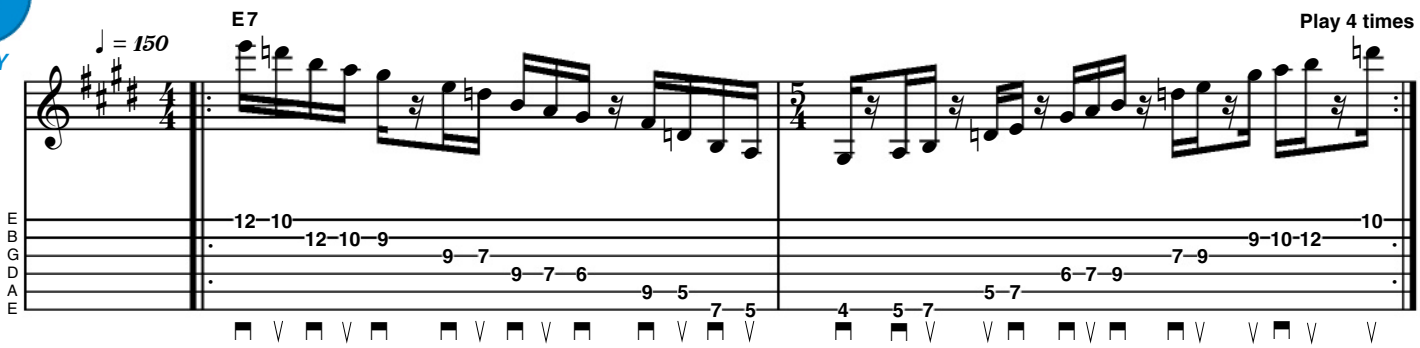
PLAY



## EXAMPLE 4

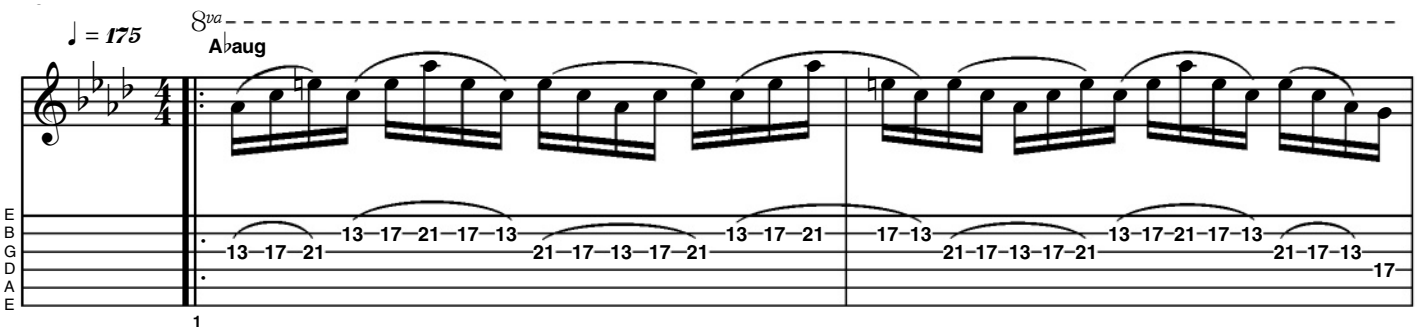
Play the descending five notes in 16th notes, followed by a rest, then repeat the same five notes an octave lower; then again an octave lower on the bottom two strings. In bar 2, ascend through the same scale shape using a mixture of two and three-note phrases, each with a rest in between. The challenge here is playing the odd rhythms while maintaining 16th-note phrasing; keep your pick moving in alternate pick strokes throughout to keep the timing even.

PLAY




## EXAMPLE 5

For this A♭ Augmented (A♭-C-E) legato lick place your first, second and fourth fingers on 13th, 17th and 21st frets - these are extremely wide, Major 3rd stretches, so take care. Position your thumb low on the back of the neck and point it towards the headstock to allow your fingers to spread more easily.

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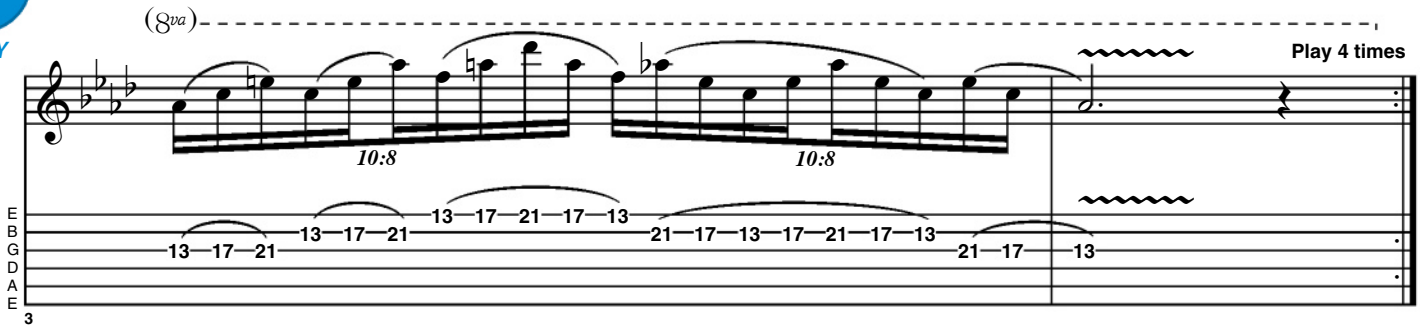


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# REGGAE TO POP

Brought to you by...
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This month **Simon Barnard** shows how reggae feel has been brilliantly adopted and adapted by musicians from very different musical genres.

The brilliant Stevie Wonder has written several reggae based tracks

**ABILITY RATING**

★★★☆☆ **Easy/Moderate**

| Info | Will improve your |
|---|---|
| **Key:** Dm | ✔Triadic skank rhythm playing |
| **Tempo:** 135bpm | ✔Pentatonic lead playing |
| https://bit.ly/3vQ2iGT | ✔Extended arpeggios |

Over the last three articles we have looked at some of the key styles of reggae music and a variety of approaches to playing guitar in the genre. These different approaches, from skank rhythms to lead guitar lines, have influenced many other styles over the following decades. Later artists have adopted the feel and groove of reggae to pay homage to the originators of the genre. This month I'm looking at how certain artists have fused reggae with their own styles of music. The bands and artists I have chosen to explore are The Police, Stevie Wonder, and 311.

The Police have always worn their reggae influences proudly. With Sting and Stuart Copeland holding down the bass and drums respectively, guitarist Andy Summers often used a reggae style skank rhythm, fused with a plethora of effects and extended chords to bring his own brand of reggae influenced guitar to the mix. Before joining The Police, Summers played guitar for numerous bands and artists such as Soft Machine and Mike Oldfield. While punk music was popular around the time of their first album in 1978, The Police weren't inspired by it musically (although they did borrow the attitude). Reggae was accepted in punk circles due to shared cultural values, so The Police fused reggae with punk and jazz. One of Andy Summers' trademarks was his use of suspended chords, which you will see in the first third of this month's study piece.

Stevie Wonder, a pentatonic riff writer, was also a fan of the reggae groove. His song Master Blaster was written as a homage to Bob Marley, with the lyrics "we'll be jammin' until the break of dawn" a tribute to the classic Bob Marley song, Jamming. This song featured a classic reggae drum groove, a skank guitar line and some single-note unison lines. Master Blaster, along with songs such as Boogie On Reggae Woman, show how Stevie took his Motown roots and fused them with other styles to create some unique sounds, which attracted fans from all walks of life.The middle third of our study piece takes a look at how this musical 'Wonder' created single-note unison lines.

The final band we decided to include is 311. Formed in 1988 and still going strong today, 311 fuses many styles of music, including a love for the uplifting sound of reggae. Vocalist Nick Hexum plays occasional guitar in the band and is the principal songwriter. However, here we focus on the playing of lead guitarist Tim Mahoney. Mahoney, like Summers, uses a variety of effects to provide complementary flavours to 311 compositions. Mahoney has said that he finds using different effects inspirational when creating guitar parts. It is his love of technology, coupled with the influence he takes from guitarists as diverse as Dimebag Darrell, Jerry Garcia and Bob Marley, which give him his unique approach to playing the guitar. The final section of the study piece shows how Tim Mahoney might use arpeggios and delay to create a memorable guitar part in a reggae context.

Although our study piece uses effects to emulate some of Andy Summers and Tim Mahoney's sounds, all of the examples in the score can be played with a simple clean tone. For the first section on Andy Summers, I added some chorus and flanger, and for the final Tim Mahoney section, from bar 37 on, I used phaser plus a delay set to 470ms to provide an interesting rhythmical repeat.

Many other bands, including UB40, The Specials, Madness and more, have used the reggae feel in their music. If you write and record your own songs, why not try including some reggae feel, even in a subtle way.

**NEXT MONTH** *Simon looks at reggae guitar soloing with the great* ***Junior Marvin***

## Get the Tone

As pointed out in the main text, a clean tone with a bit of reverb may be all you need to play reggae. However, guitarists in other genres that adopted the reggae feel, like Andy Summers, Tim Mahoney and others, chose to use the effects of the day - usually chorus, flanger, delay and even a bit of overdrive - to make the parts more akin to their bands' sound and style.

**TRACK RECORD** There are so many great songs from these artists to choose from. To highlight their reggae influences, check out Walking On The Moon by The Police, Master Blaster by Stevie Wonder, and Amber by 311. Of course many other bands, especially Birmingham's 'two-tone' groups, have also adopted the reggae feel, so do also try The Specials, Madness, The Selecter, and The Beat.

GIJSBERT HANEKROOT / REDFERNS / GETTY IMAGES

## EXAMPLE **STUDY PIECE**

**[Bars 1-18]** We start by looking at Andy Summers' style. Andy often used an off-beat skank rhythm, playing triads on beats 2 and 4 of each bar, and here an off-beat Asus4 followed by a Gsus4 end each progression. The use of sus chords with chorus and delay is one of many trademarks of Andy's sound.

PLAY

BACKING

## STUDY PIECE ...CONTINUED

**[Bars 19-36]** For the Stevie Wonder section we utilise a single-note octave line played in unison with the bass, as in many reggae songs. Most of this section is played staccato, so keep the notes nice and short. This is followed by a typical Stevie Wonder unison solo section, played on guitar, bass, clavinet and organ. It's in D Minor Pentatonic and is the trickiest part of the piece. You may want to start off with a slower tempo and build up to full speed before trying to play along.

**[Bars 37-54]** We close the piece with some arpeggios in the style of Tim Mahoney of the band 311. The first eight bars employ Dm7 and Cmaj7 arpeggios, while an added 9th interval for each chord occurs over the following eight bars. The addition of the 9th degree of certain chords is of course a ploy of The Police's Andy Summers, and you can hear it on songs such as Every Breath You Take and Message In A Bottle.

Andy Summers playing his bound-bodied Tele with a neck humbucker

MIKE PRIOR / REDFERNS / GETTY IMAGES

# ECONOMY PICKING PRIMER LESSON

Brought to you by...

FUNDAMENTAL CHANGES

This month **Chris Brooks** returns to GT with a new series aiming to demysify a picking style that's often misunderstood or overlooked.

**ABILITY RATING**

✪✪✪✪✪ Intermediate

| Info | Will improve your |
|---|---|
| **Key:** Various | ✔ String changing |
| **Tempo:** Various | ✔ Rest strokes |
| https://bit.ly/3vQ2iGT | ✔ Picking orientation |

Welcome to the first lesson in my economy picking series for GT. This lesson will help you understand the principles of economy picking and give you a practice routine for development.

As the name suggests, economy picking is a system for increasing picking efficiency by making the most of directional motions between strings.

Economy picking differs from alternate picking in the way string changes are handled. Alternate picking uses opposing motions, where the pick stroke that completes one string in a stream of notes will be opposite to the pick stroke that begins the next string. A down stroke on the third string, for example, would be followed by an upstroke if we immediately switched to the second string. The pick must pass down

*"Sweep picking a string change works best when the pick leaves one string and then comes to rest directly on the next"*

across the second string without striking it before doubling back for the up stroke.

When we economy pick, we still use down and up strokes along one string but take the shortest route when changing strings. A down stroke on the third string would be followed by another downstroke to the second string. This avoids passing across the second string. It's like a mini-sweep and the most economical way to pick notes on different strings.

In a three-notes-per-string drill, like Example 1, alternate picking uses opposite pick strokes between strings and changes the strokes for each string as you add more (bars 1-3). With economy picking (bars 4-6), a single approach replaces the previous pick stroke flipping, so the pick never escapes the plane of the strings.

Players like Eric Johnson and Yngwie Malmsteen, use economy picking in one direction (ascending in their cases), while the godfather of economy picking – Frank Gambale – engineers his lines so that almost every string change occurs using the shortest distance between two points: sweeping.

For maximum flow, there are two principles to learn and apply: Rest Strokes and Picking Orientation. Both concepts will set up the pick for fast string changes.

## REST STROKES

Sweeping a string change works best when the pick leaves one string and comes to rest directly on the next. The new string will sound when the pick is released from its resting position (like strumming a chord rather than picking individual notes in one direction).

Using separated, individual down strokes or up strokes in a row creates more work for the picking hand, compromising efficiency and speed. For our examples you must get used to resting the pick on each new string and releasing it as the lick continues.

## PICKING ORIENTATION

Economy picking works best when the pick is angled to suit the sweep direction. Angling the back end of the pick down towards the floor sets up a downward picking orientation for ascending lines **(Figure A)** and raising the back end of the pick lightly towards the ceiling **(Figure B)** sets up an upward picking orientation for descending lines.

Use the following drills to develop your ascending and descending economy picking, using rest strokes and picking orientation, and next month we'll tackle direction turnarounds using three strategies.

**NEXT MONTH** *Chris continues his journey through the world of* ***economy picking***

FIGURE A

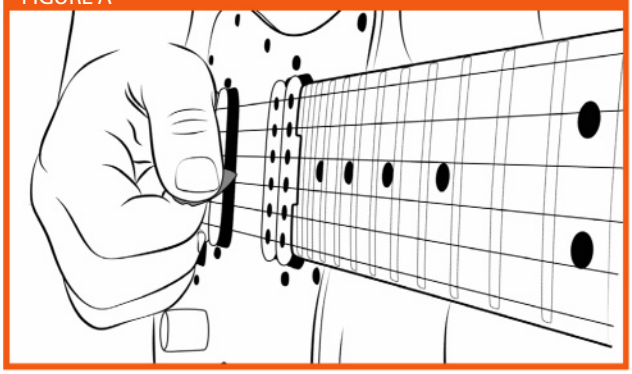
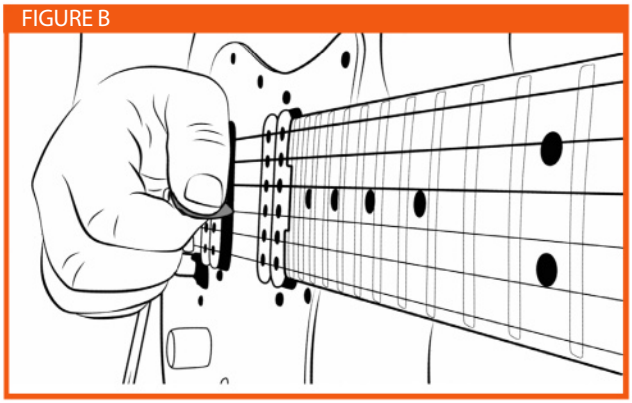


FIGURE B

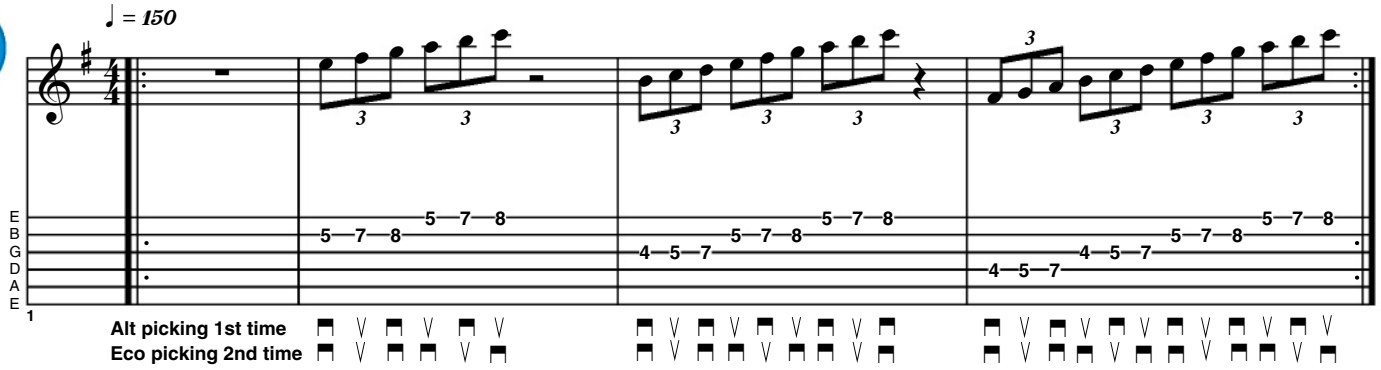


**TRACK RECORD** Frank Gambale hit the scene with Brave New Guitar in 1986 with a fully-systemised command of economy picking. Developed back in his native Australia before moving to the US, Gambale mastered a picking system useful for scales and arpeggios alike, known as economy picking, sweep picking or speed picking. Also check out the playing of Eric Johnson and Yngwie Malmsteen.

## EXAMPLE 1 **ALTERNATE VS ECONOMY**

Compare the picking of bars 2-4 with bars 6-8 (considering the repeat markings). As you add more strings to the alternate picking option, the pick strokes from the previous bars are flipped. With economy, one approach fits regardless of using two, three, or four strings.

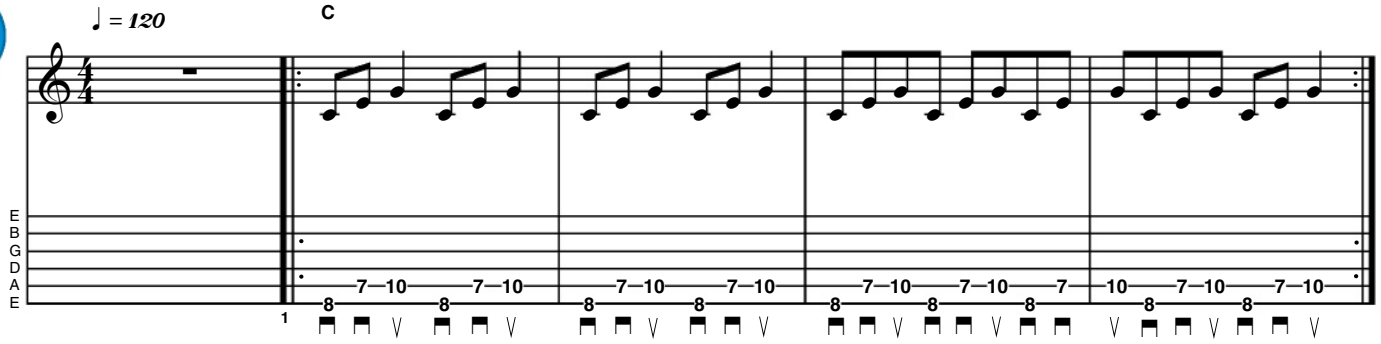
PLAY




## EXAMPLE 2 **BUILDING ASCENDING ECONOMY STROKES**

If you've never tried economy picking before, start with this C Major triad using an ascending sweep only. Angle the pick in the downward picking orientation and use a rest stroke from the sixth to the fifth string each time.

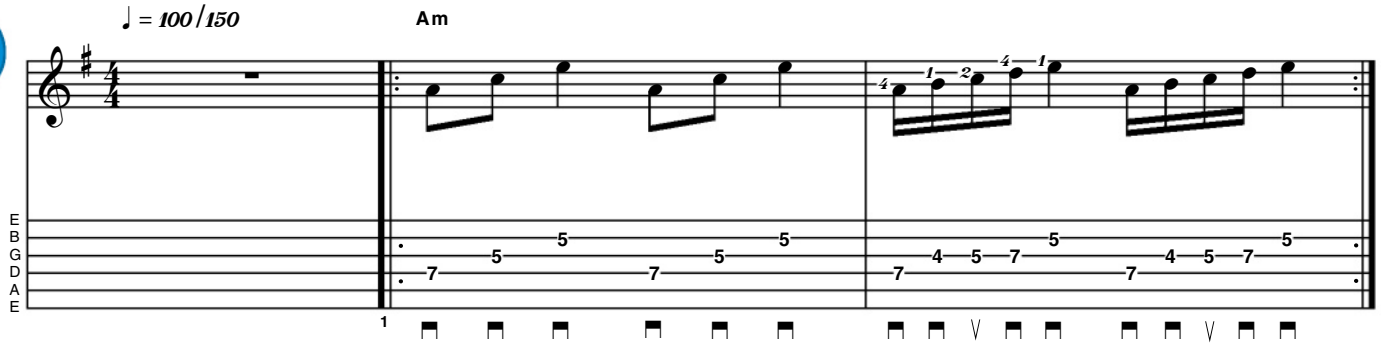
PLAY




## EXAMPLE 3 **ADDING SCALE NOTES**

Bar 1 outlines an ascending A Minor triad while bar 2 expands this into a larger A Minor scale fragment. Picking the string changes works in the same directional manner for both phrases.

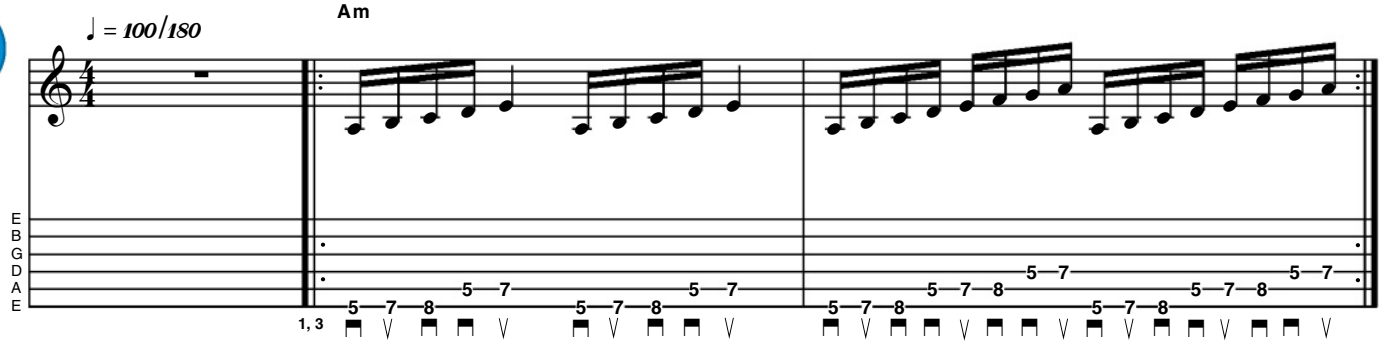
PLAY




## EXAMPLE 4 **USING FULL SCALES**

Building up to economy picking through full scales, bar 1 uses two strings and bar three uses three strings of an A Minor scale. After speeding this up, go back to alternate picking to see the fluidity you've accomplished with the economy pick strokes.

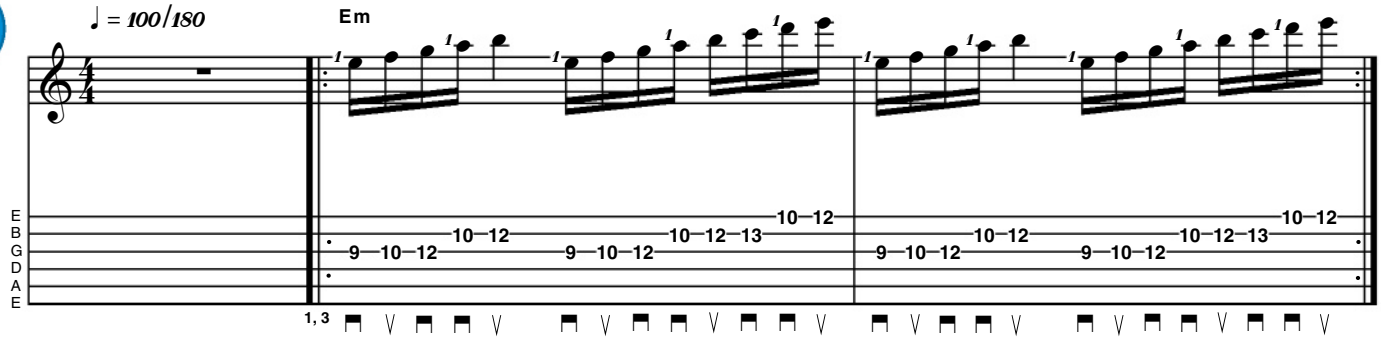
PLAY



## EXAMPLE 5 ALTERNATING BETWEEN TWO AND THREE-STRING GROUPS

Here's a higher scale fragment with an E Phrygian tonality, alternates between two- and three-string groups.

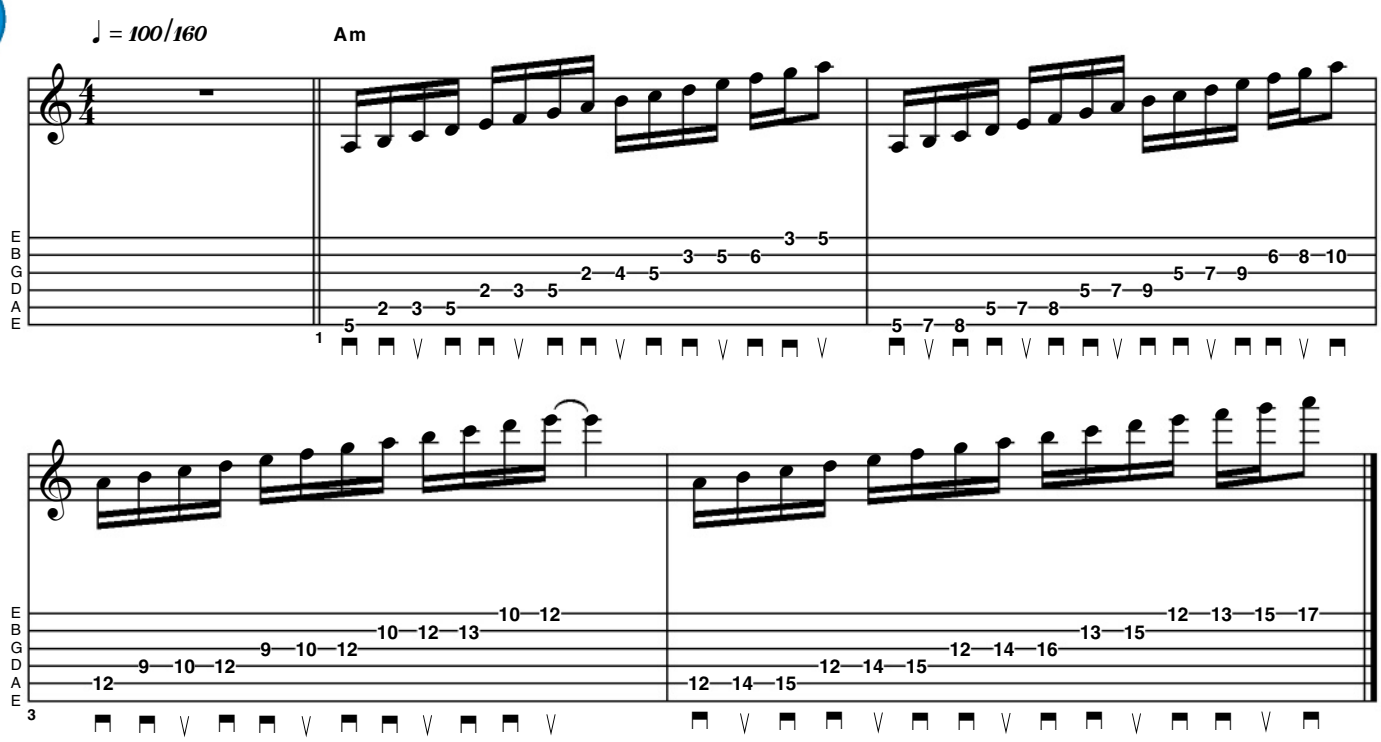
PLAY




## EXAMPLE 6 PICKING ODD NUMBERS OF NOTES

Since economy picking works so well with odd numbers of notes per string, these four A Minor patterns begin with either one or three notes on the lowest string and continue with three-notes-per-string shapes.

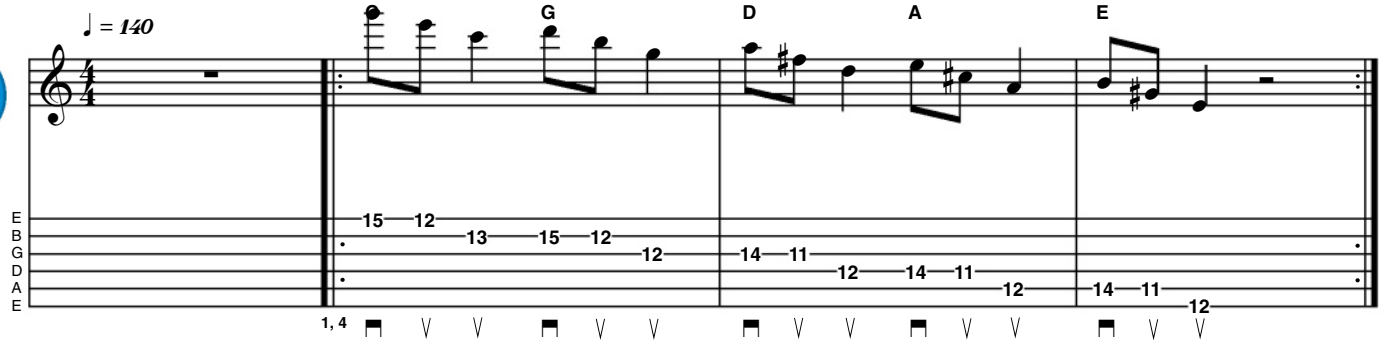
PLAY




## EXAMPLE 7 DESCENDING DEVELOPMENT

Let's use descending triads to hone the upward sweeping motion. This 'circle of 5ths' progression isolates each string pair. Use upward picking orientation and upward rest strokes when you approach this Example.

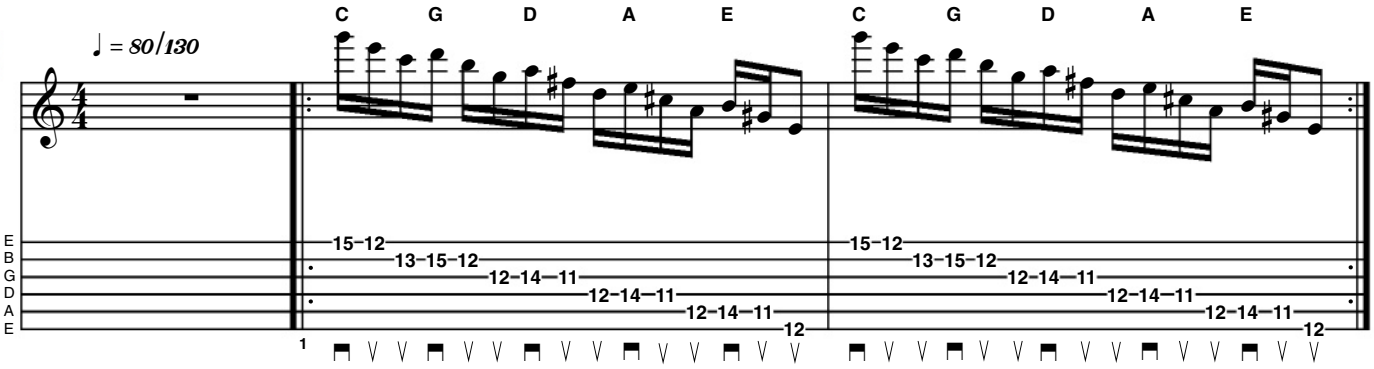
PLAY



## EXAMPLE 8 **STRAIGHT 16TH-NOTE PLAYING**

To make a steady picking line out of the previous triads, play straight 16th notes and monitor your timing.

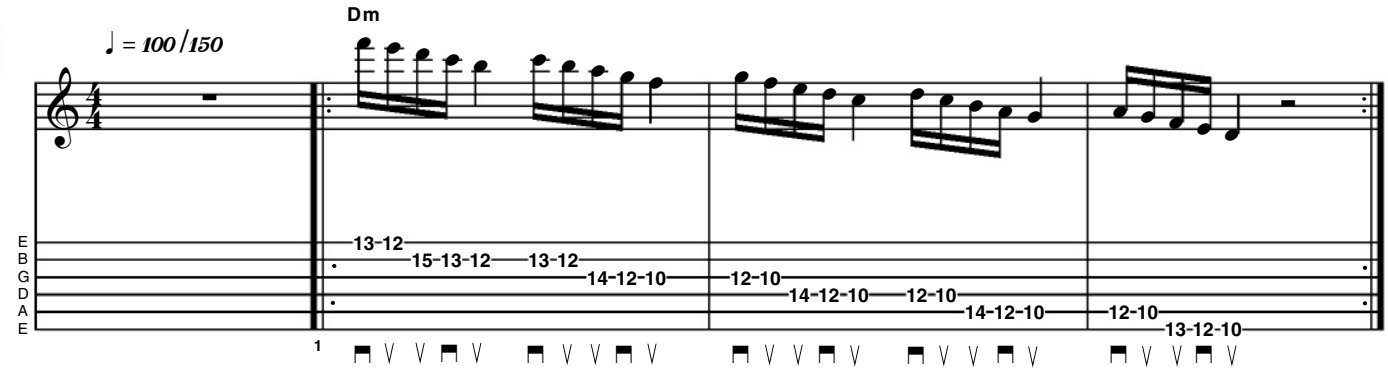
PLAY




## EXAMPLE 9 **DESCENDING SCALE FRAGMENTS**

These D Dorian fragments will prepare you for the continuous stream of notes in Example 10.

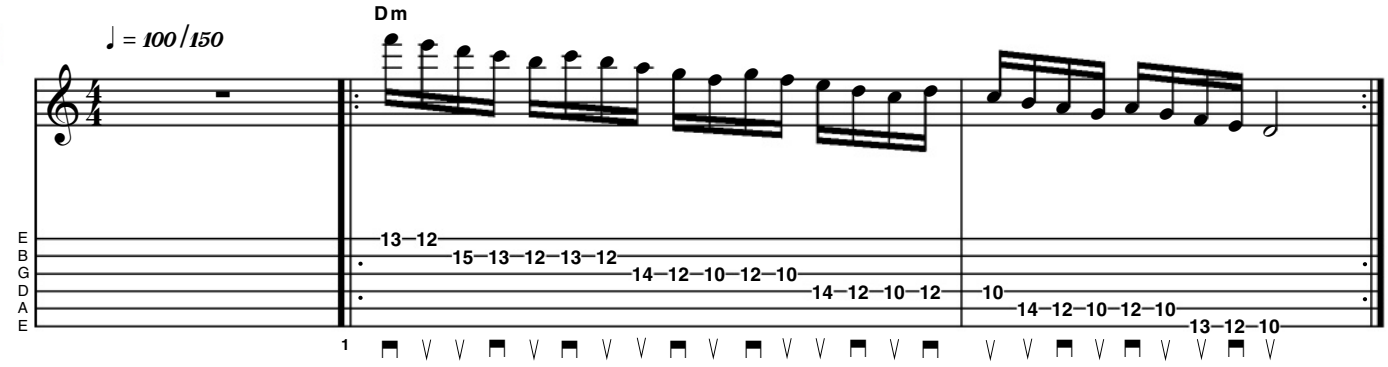
PLAY




## EXAMPLE 10 **BUILDING PICKING STAMINA**

Shortening the quarter notes from the previous examples will build stamina for your descending economy picking.

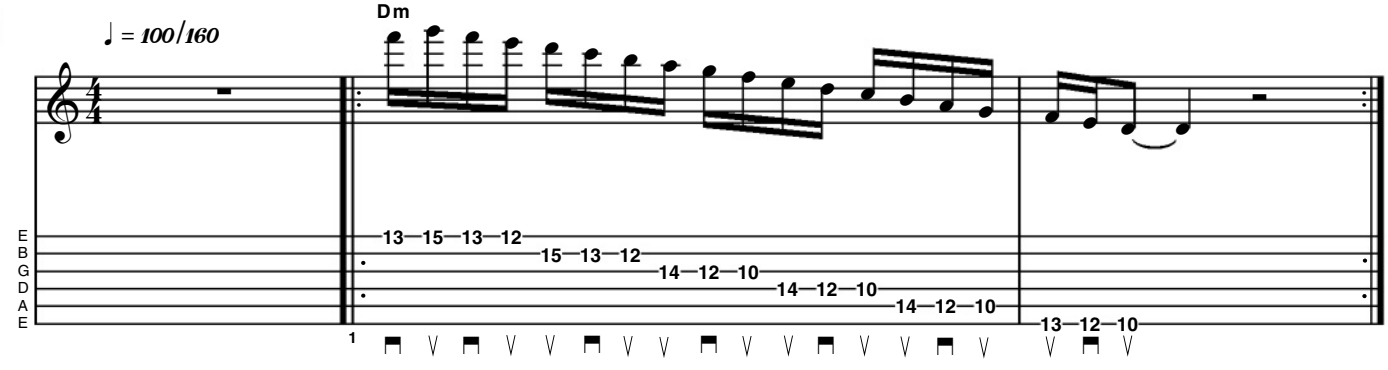
PLAY




## EXAMPLE 11 **DAILY WORKOUT ROUTINE**

Complete your economy picking routine by applying this picking form to any three-notes-per-string scale. Combine examples 2-11 for a 10-minute daily workout.

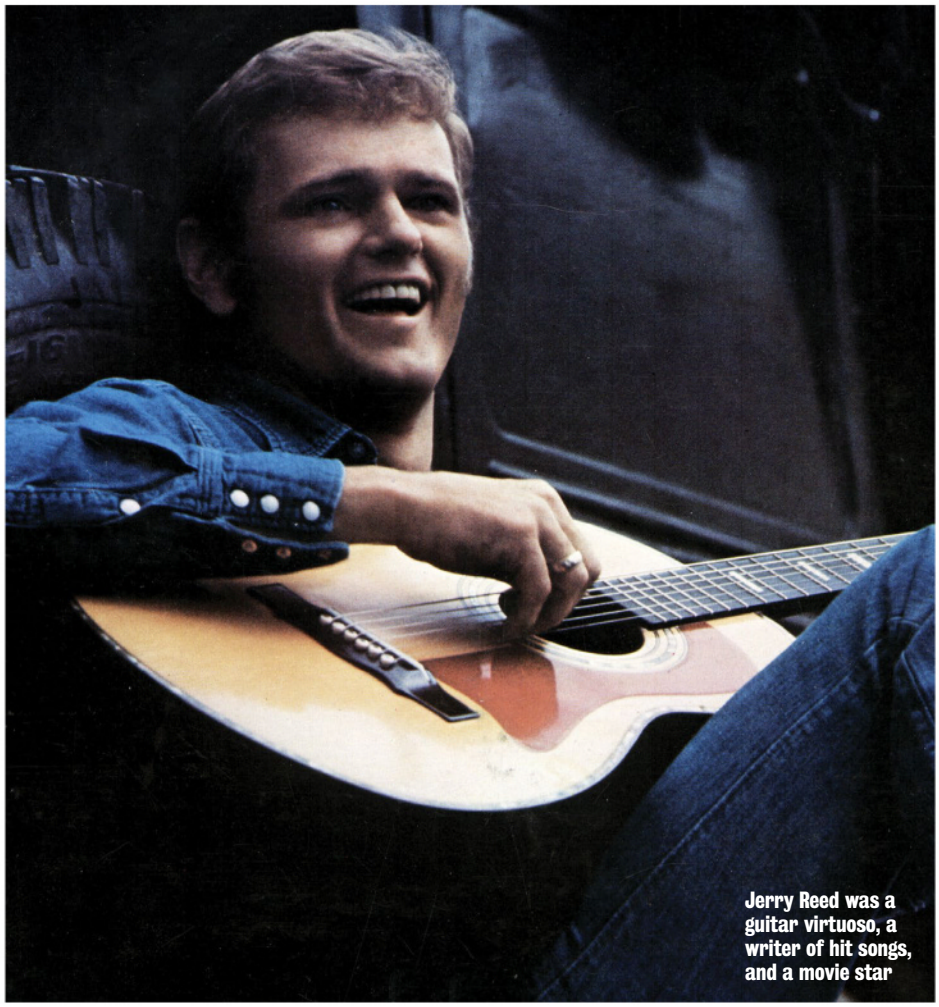
PLAY



# ACOUSTIC COUNTRY

ON VIDEO

This issue **Stuart Ryan** shows how to emulate Jerry Reed's stunning picking chops and wide chord vocabulary with a bespoke piece!



Jerry Reed was a guitar virtuoso, a writer of hit songs, and a movie star

**ABILITY RATING** Moderate

**Info** https://bit.ly/3vQ2iGT
**Key** E **Tempo** 134bpm

**Will improve your…**
✔ Picking-hand finger independence
✔ Combining bass notes with melody
✔ Groove and swing feel

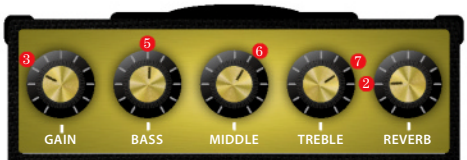
This month we are examining the style of 'The Alabama Wild Man', Jerry Reed. Reed's signature funky style is probably best described as 'musical gumbo', a melting pot of country, blues, jazz and much more all held together by such an infectious groove created on his nylon-string guitar.

Born in Atlanta, Georgia on March 20th, 1937, Jerry took up guitar as a child and by 19 was a professional musician and songwriter – initial success came in 1958 when rockabilly legend Gene Vincent covered his track Crazy Legs. His career leapt forward when he moved to Nashville in 1961 and he became popular as both a songwriter and session musician in the country world – in 1967 Elvis Presley tracked him down to record guitar on his cover of Reed's own song, Guitar Man. Jerry played on several more Elvis albums and his credentials were cemented when Johnny Cash recorded a cover of his track A Thing Called Love in 1971.

In the 1970s he began to work more with friend and fellow legend Chet Atkins and his instrumental guitar work came to the fore, be it on uptempo banjo inspired barn-burners like Jerry's Breakdown, or his more laid-back, funky chord-driven solo work like Jiffy Jam and Struttin. Reed's solo pieces are where you really get to the heart of his style – a master of chord inversions and moving bass lines, when he plays unaccompanied you swear there are three guitarists playing together. This column takes a look at Jerry's solo playing and how he weaves together complex bass, chords and melody lines.

> *"Jerry's credentials were cemented when Johnny Cash recorded a cover of his track, A Thing Called Love, in 1971"*

**NEXT MONTH** *Stuart composes a piece to show the amazing acoustic style of* ***Doyle Dykes***




## Get the Tone

Jerry Reed often played nylon-string guitars, most commonly his Baldwin Model 801 electro classical. He also played a Gretsch Chet Atkins and later on master luthier Kirk Sand built him a nylon-string. Of course, since this lesson is designed to show Jerry's playing style and not recreate his guitar tone, any acoustic will work. I used a Gibson Custom Shop 1934 Jumbo.

**TRACK RECORD** As many of Reed's albums were vocal led and band driven, to hear his guitar playing at the fore it's best to start off with a guitar focused album and I'd recommend two of the albums he recorded with Chet Atkins – Me And Jerry, from 1970 and Me And Chet from 1972. Reed was a funny man too, and it's worth checking him out guesting on TV chat shows where he will invariably also perform.

GAB ARCHIVE / REDFERNS / GETTY

## EXAMPLE **JERRY REED**

**[Bars 1-16]** Reed's country derived style is a real challenge, not least as you need a great deal of clarity in the fretting hand in order to let all the open strings ring out against the bass notes and chords. Check out all the bass movement too, it's a real hallmark of his style and brings in an almost classical approach.

PLAY

VIDEO

EXAMPLE **JERRY REED**

**[Bars 17-32]** There's even more bass movement here and you'll find yourself quickly moving from chords to bass lines and back again. This is the sort of stuff you want to try one bar at a time as you piece it all together – start off slowly and imagine it as a musical jigsaw puzzle that has a defined shape and ending - it just takes some work to get there! Watching YouTube videos of Jerry actually playing (often on chat shows) will help you decipher his style.

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# THEM CHANGES

Brought to you by...
LCCM
Where music matters

This month **Andy G Jones** brings you new ideas to spice up your soloing, as he examines the intriguing Relative Minor Blues scale.

Michael Landau is one of the most sophisticated and exciting players

**ABILITY RATING**

★★★☆☆ Moderate

| Info | Will improve your |
|---|---|
| **Key:** G Major | ✔Playing over changes |
| **Tempo:** 75/85bpm | ✔Harmonic knowledge |
| https://bit.ly/3vQ2iGT | ✔Blues phrasing |

This month we'll examine how we can get a bluesy sound over a diatonic Major scale based chord progression, where the tonic blues scale won't fit. Diatonic means that the notes used are within the tonic scale - in this case the Major scale.

The solution is to use a Blues scale based on the Relative Minor. For example, if we're in the key of G Major, the relative Minor is E Minor (a Minor 3rd down from the tonic chord). I didn't want to commit it to a recording but please try, at least once, to make the tonic Blues scale work over any of the chord sequences here - it's probably not going to be pretty.

If you use the G Blues scale over a G Maj7 chord, the Minor 3rd, #11 and ♭7 will all clash really badly. If we use E Blues, the only note that clashes is the Minor 3rd - B♭. We all know that the Minor 3rd is a bluesy sound. If you don't hang on that note but move from it to the Major 3rd or use it as a very brief approach to the 9th degree of the G, it can add a nice bluesy colour.

To ease into this sound, we'll start by using a Minor Pentatonic on the root of the Relative Minor. Please note that this scale actually has the same notes as G Major Pentatonic. The only difference is that by thinking of it as starting from an E root, there is more chance of bringing out that E which is the 6th degree of the tonic G.

Next, we'll use the full Blues scale on the Minor 6th degree of the tonic. Just running the scale up and down probably won't cut it. The idea really comes to life when you add typical guitaristic articulations and embellishments, such as slides, hammer-ons, pull-offs and bends, etc.

Using appropriate phrasing is also vital. You don't want to sound like a smooth jazz player murdering a rocky song. So, in applying this approach (and pretty much any other, come to that), trust your own sense of musical style!

The chord structures used here are

*"You don't want to sound like a smooth jazz player murdering a rocky song. So, trust your own sense of musical style"*

crafted to show the kinds of progression where you'll be forced to seek alternatives to the tonic Blues scale. Example 5 has a contemporary pop feel to it and makes extensive use of inversions of the tonic Major 7th chord. Try playing the tonic Blues scale over this one and I think you'll be sold on the idea of option two.

Our final example exploits more typical bluesy articulation to create a decidedly bluesy vibe. By getting in some standard blues clichés, the ear starts to identify more strongly with what's being played.

**NEXT MONTH** *Andy checks out how mixing Major and Blues scales can* ***enliven your playing***

## Get the Tone

As this is a lesson that aims to develop your blues playing into more sophisticated areas, let's go for a fusion type tone. This is usually smooth and sustaining (think 'Dumble'!), so select your neck or middle position, set you amp so it's just 'waking up', then apply enough pedal overdrive to push it into smooth distortion. Add reverb and we're good to go!

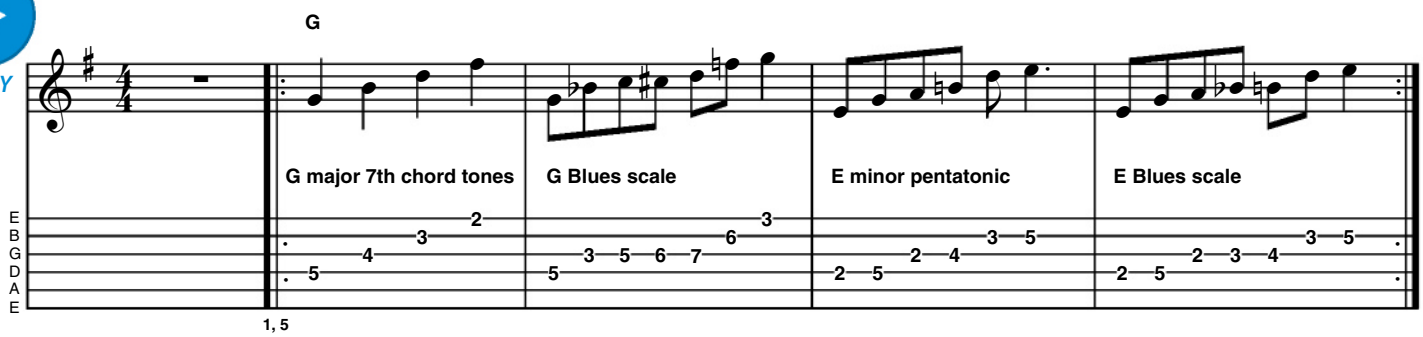
**TRACK RECORD** Have a listen to Michael Landau's solo on Michael Buble's cover of Crazy Love, and his tasteful work with James Taylor to hear a master in action. To get an even better idea of Michael's style, check out The Michael Landau Group Live, recorded between 2004 and 2006. Here he lets rip with his own sophisticated take on post Hendrix blues-rock. Worried Life Blues is a standout, with stunning playing.

CHRIS MCKAY / GETTY IMAGES

## EXAMPLE 1 **MAJOR 7 CHORD TONES AND TONIC BLUES SCALE**

Here are the chord tones of G Major 7 and the tonic Blues scale. Note how the E Minor Pentatonic and the Blues scale are more consonant.

PLAY




## EXAMPLE 2 **E MINOR PENTATONIC OVER G MAJOR**

Here's E Minor Pentatonic used over this diatonic sequence in G Major. By thinking of the relative Minor Pentatonic, we lean more on the 6th degree of G Major.

PLAY

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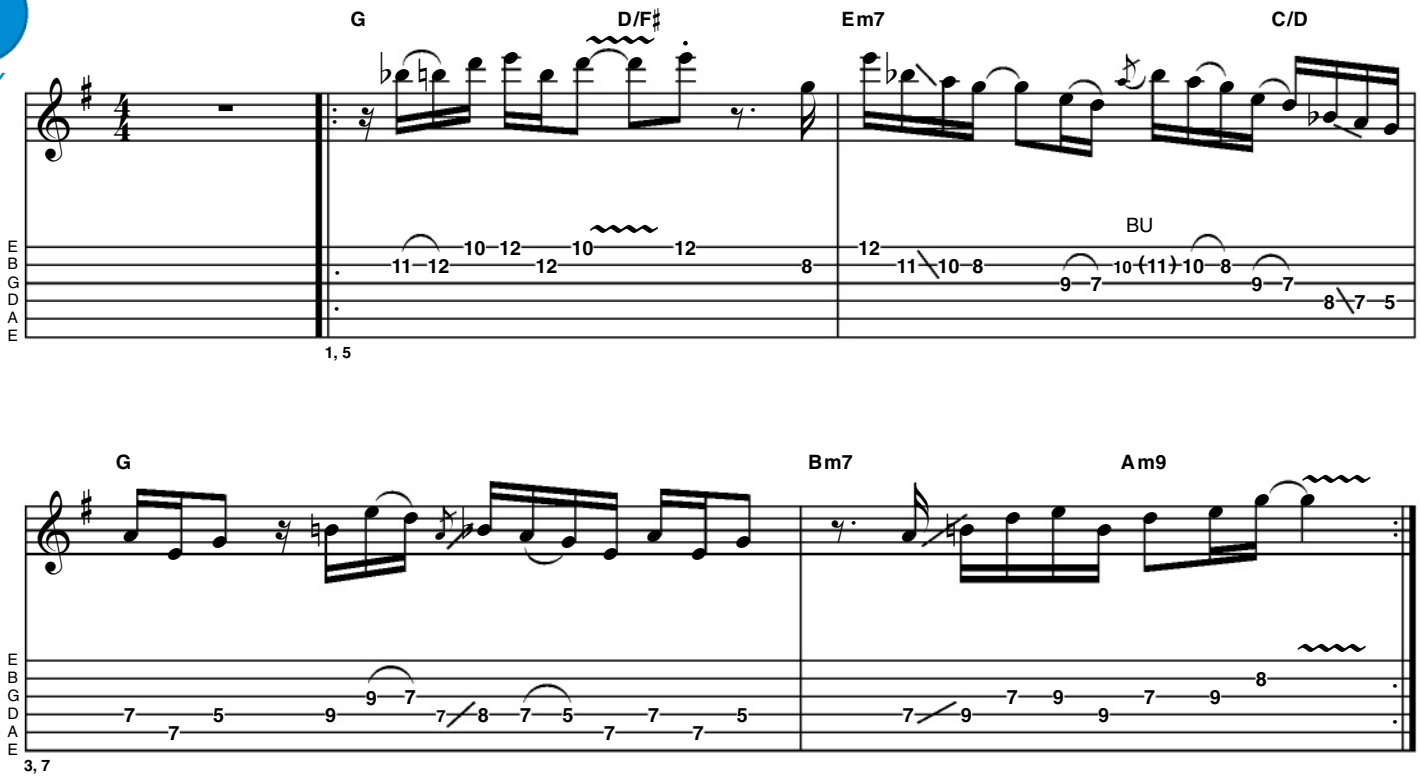
## EXAMPLE 3 E BLUES OVER G MAJOR SEQUENCE

When we play E Blues scale over the same G Major sequence, note that we don't hold the B♭ for too long - just enough to give a bluesy character. Also see that the guitaristic articulations add to the vibe.

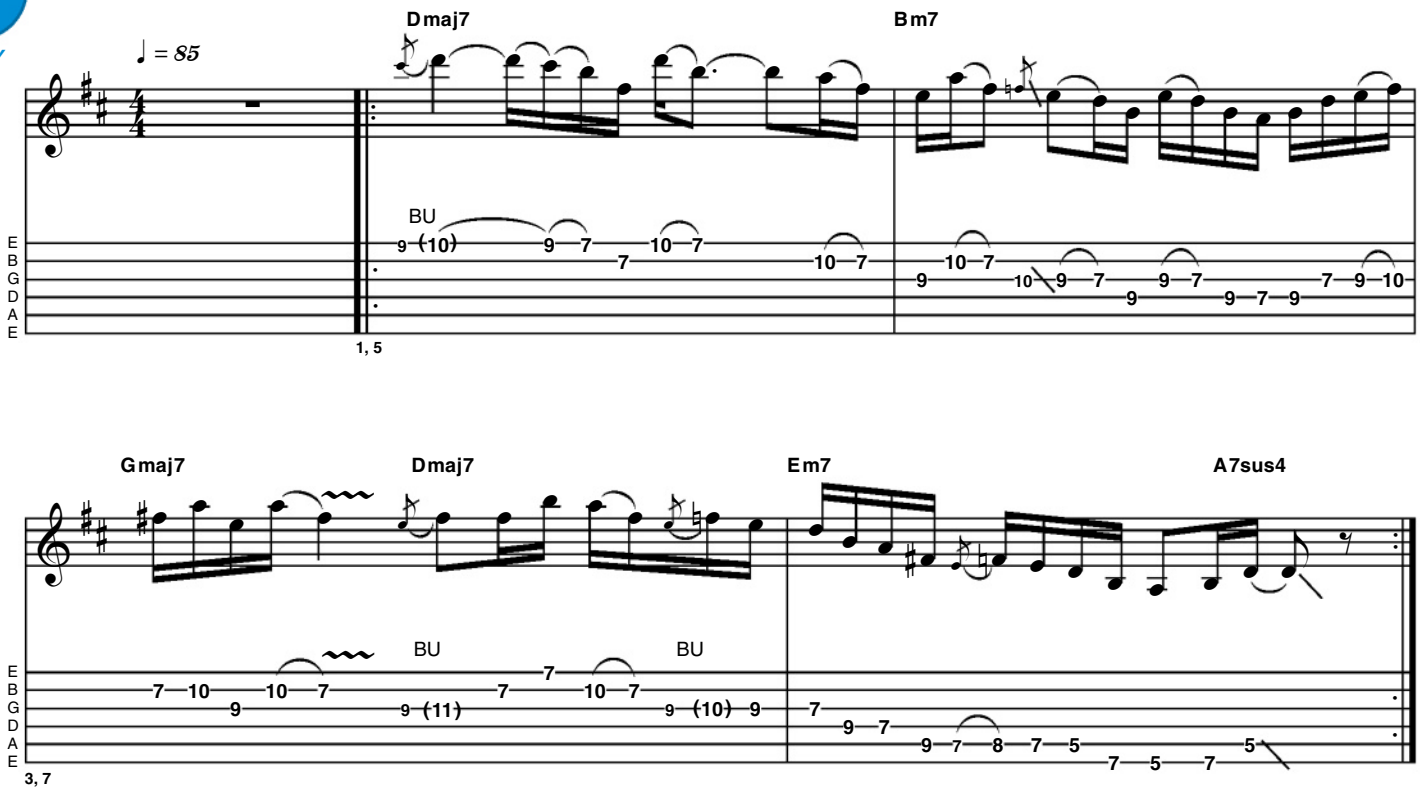
PLAY




## EXAMPLE 4 MIXING APPROACHES

Here we start by bending up to the root from the Major 7th - a common Brian May ploy. Sometimes it's good to state the details of the changes but to also add some bluesy character. Mixing approaches adds variety.

PLAY



# NEW ALBUMS

*A selection of new and reissued guitar releases, including* ***Album Of The Month***

## ALBUM OF THE MONTH

### THE BROS LANDRETH - COME MORNING

*(Birthday Cake)* 10/10

Hankering for new songs that blend Americana (folk to roots rock) and soul? This might be the album of the year for you then, as The Bros Landreth are back with 10 songs rich in atmosphere, taste and musical craftsmanship. Joey Landreth is the singer and lead guitarist with brother David on bass, and this is their seventh album. While the songs have an evergreen vibe the production is savvy to modern trends - there's an intimate dryness for many instruments, like you're in the room with the band. Joey's tasteful guitar work is worth highlighting - he favours open C tuning and a slide on his fourth finger, enticing soulful and rootsy playing. He also has a cool pedal collection that creates lots of colours; his looping for ambient harmonic settings is very creative. As for the songs, there are many standouts - opener Stay has a super dry sound, and it's catchy too. What In The World is emotive (the guitar arrangement is rich). Drive All Night demands to be a single, while Shame is beautifully rootsy. You Don't Know Me is very intimate with that lovely C tuning taking centre stage. Don't Feel Like Crying is another single contender with beautiful vocals; the rhythmic drag of Corduroy, the sparse chord changes and the ambient piano contextualise Joey's vocals exquisitely. In short, a corker of an album requiring many listens! [JS]

### ALTERNATIVE GUITAR SUMMIT HONORING PAT MARTINO VOLUME 1

*(High Note Records)* 9/10

In the winter of 2021, various guitarists recorded pieces by the jazz great, Pat Martino in his honour. There are nine tracks in all, ranging from solo guitar through to groupings of four or more. Opener, Inside Out features Adam Rogers and Peter Bernstein on guitars; a laid-back swing piece that has them switching lead and comping roles with skill and creativity. Black Glass has Kurt Rosenwinkel playing guitars, bass and drums - nice variation in guitar tones and phrasing. Fareed Haque plays nylon-string acoustic for the vibrant and rhythmic Line Games. Willow is another duo performance, the bossa nova vibe clearly inspiring the lines of Sheryl Bailey and Ed Cherry. Noshufuru has a lot of bite as Rezz Abbasi and Jeff Miles burn and fly, inspired by Martino's composition and fluid chops. Russell Malone performs Lament on solo guitar with much taste (and precise harmonics). Joyous Lake shows Nir Felder and Oz Noy enjoying Martino's open harmonies with their Fender Strats. In short, it's a great collaborative album to honour one of jazz's master musicians. [JS]

### ANVIL

IMPACT IS IMMINENT

*(AFM Records)* 8/10

Anvil is the Canadian metal trio that found a second wave of fame from the 2008 documentary movie, Anvil! The Story Of Anvil (see it, it's extraordinarily inspiring). As for their music, powerful riff driven metal is the focus featuring Steve 'Lips' Kudlow on both guitar and vocals with the band's 40-years-plus co-founder, Robb Reiner on drums. The 14 tracks were written during lockdown (one track's called Lockdown) and show the band can rock hard with huge drums and guitar parts that chug and wail. Opener Take A Lesson segways from a Dave Grohl spoken intro to a pounding doom riff (think Ozzy meets Alice Cooper). Ghost Shadow is uptempo and exclamatory. Another Gun Fight has vigour and stomp. There are two instrumentals; Teabag has a pulverising swing feel with great bluesy lead licks (blistering bass breaks too) and Gomez takes the same riff but adds horns. Long may Anvil continue! [JS]

### BLACK SWAN - GENERATION MIND

*(Frontiers)* 9/10

This is the second album by the rock supergroup featuring Robin McAuley, Jeff Pilson, Matt Starr and guitarist Reb Beach (rewatch his stunning video performance in GT326). With 12 tracks, Black Swan are masterful hard rockers that can storm and soothe in equal measures. She Hides Behind is a huge-sounding opener, with rousing guitars and big vocals. Generation Mind is rich AOR, chugging powerchords, layered vocals and a soaring guitar solo showing Reb's melodicism, tasteful whammy bar work and smooth tapping shred lines. Eagles Fly is a power triplet-infused burner, with great guitar and some deft rhythmic syncopations. See You Cry blends compressed clean and thickly distorted guitars. How Do You Feel has a bluesy ballad vibe, with organ and clean guitar chords accompanying the powerful vocals. Long Way Down stands out as the album's most pounding rocker that cleverly plays with a half-time feel in the chorus. An excellent album! [JS]

### TEDESCHI TRUCKS

I AM THE MOON I: CRESCENT

*Fantasy Records* 8/10

As projects go, this is one of the most ambitious we've come across. I Am The Moon is a collection of 24 original songs which will be released over four albums, each spaced one month apart – the first in June, second in July and so on – and each part will be accompanied by a short film. Inspired by the same Persian tale of love and loss that inspired Clapton's Layla album, the four parts will total over two hours of music. The first part, I Am The Moon I: Crescent, comprises five songs with all the drive and fervour we expect from Derek Trucks' and Susan Tedeschi's 12-piece band. The title track is a beautiful ballad; Circles 'Round The Sun has a piledriver groove with Trucks' slide dancing on top. As a whole it's a bit-size overture to the forthcoming three parts – and we can hardly wait. {DM}

### JOANNE SHAW-TAYLOR

BLUES FROM THE HEART LIVE

*KTBA Records* 8/10

Available as a DVD/CD or Blu-Ray/CD package, this album captures Joanne Shaw Taylor setting the live stage alight as only she can. Audiences who witnessed JST on her recent UK tour will attest to the fact that this is very much her home turf as she pounds her way through 16 tracks of controlled blues-rock mayhem. Joe Bonamassa and Kenny Wayne Shepherd guest on a handful of numbers, adding a turbocharger to the already frenzied proceedings. Tracks like Can't You See What You're Doing To Me explode through the speakers as JST and KWS playfully joust licks, whereas I've Been Loving You Too Long finds Joanne in slow blues mode, complete with fiery, emotive solo. Great stuff! [DM]

ALBUM REVIEWS BY JASON SIDWELL AND DAVID MEAD

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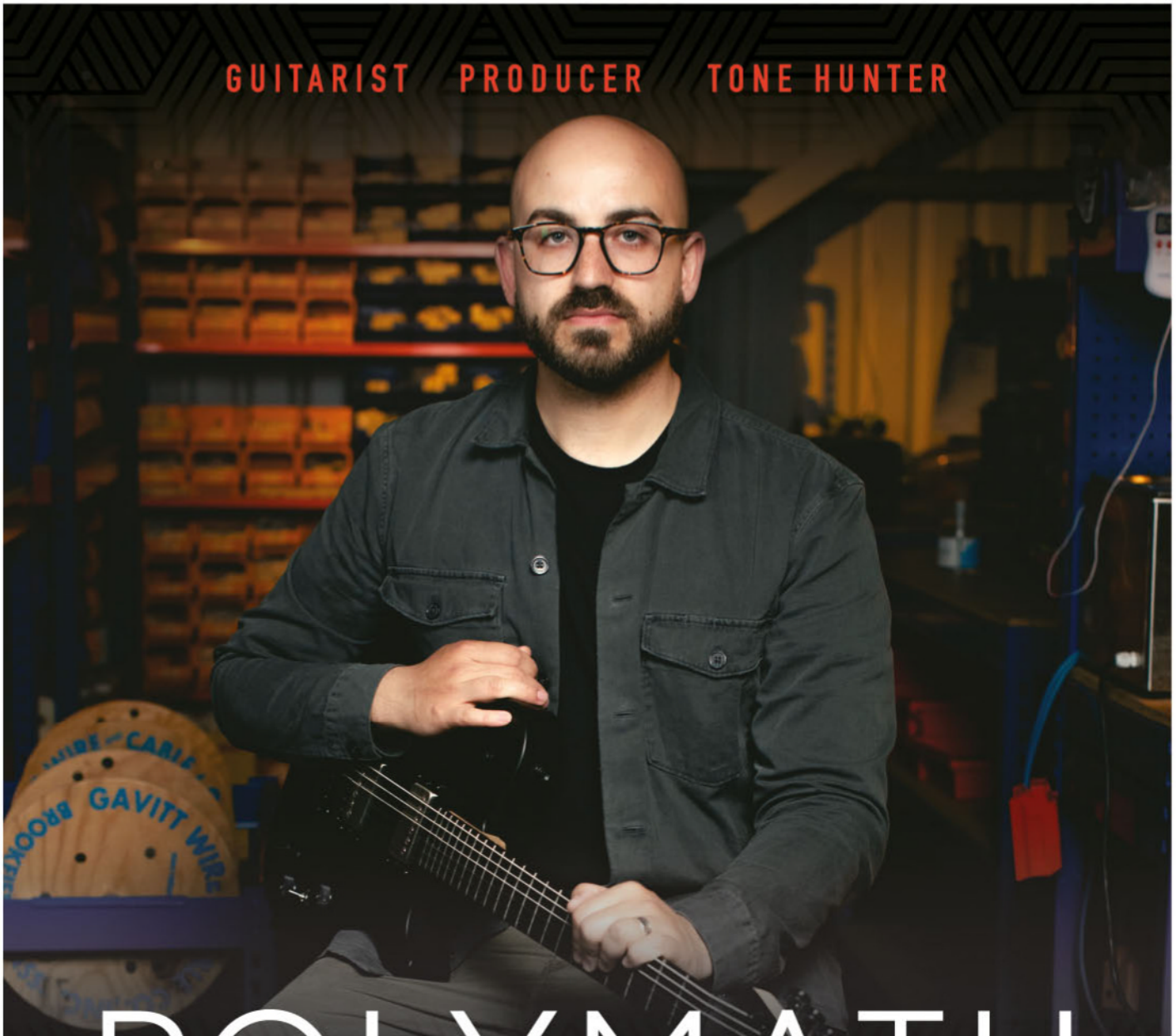

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